

City of Sheffield.

MAPPIN ART GALLERY.

CATALOGUE

OF THE

PERMANENT COLLECTION

OF

Pictures and other Works of Art.

FIFTH EDITION.

PUBLISHED UNDER THE DIRECTION OF THE
MAPPIN ART GALLERY COMMITTEE.

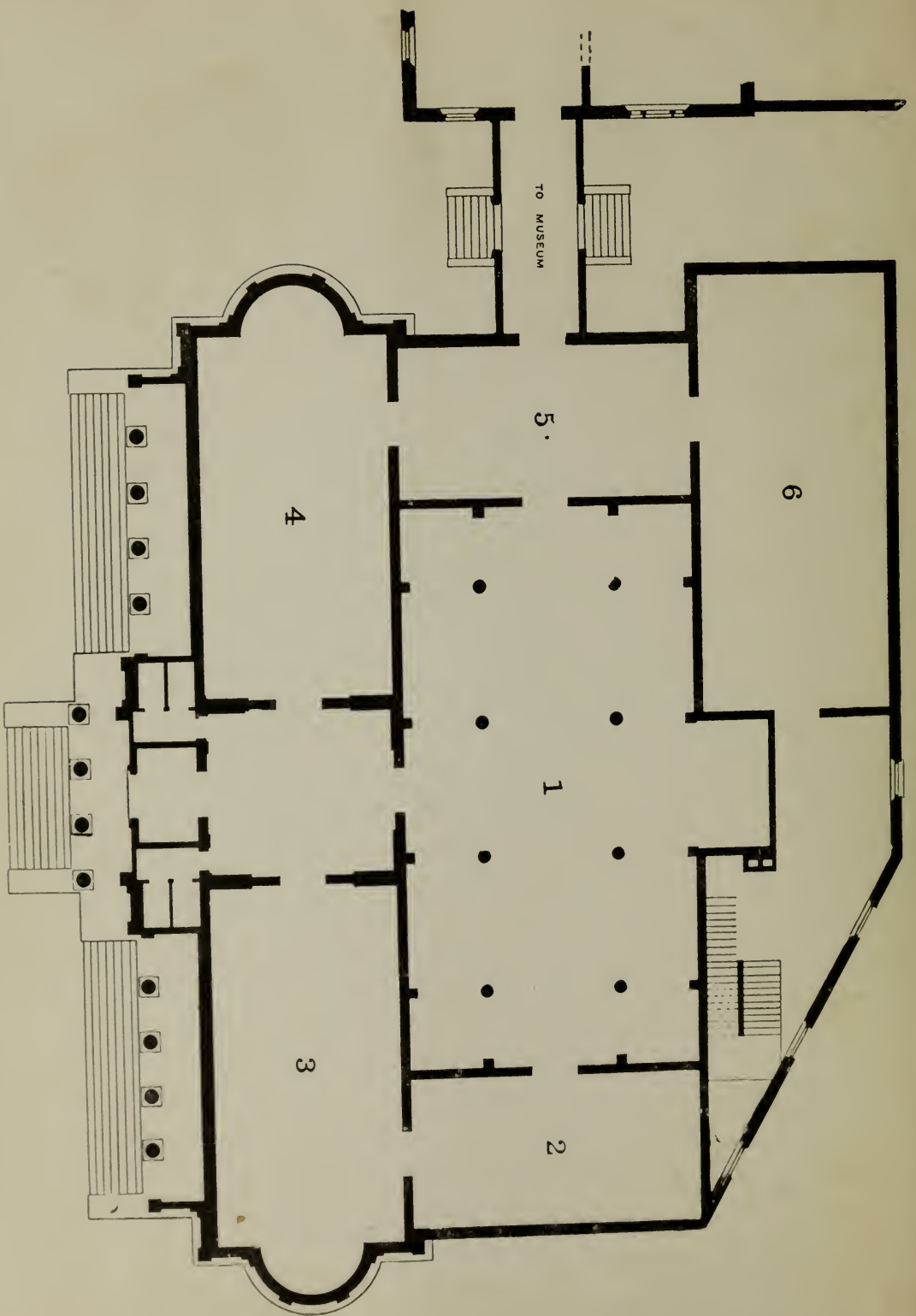
SHEFFIELD:

J. W. NORTHEND, PRINTER AND LITHOGRAPHER, NORFOLK ROW.

1903.

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MAPPIN ART GALLERY.

TRUSTEE.

SIR FREDERICK T. MAPPIN, BART., M.P.

COMMITTEE OF THE CORPORATION.

ALDERMAN J. WYCLIFFE WILSON, LORD MAYOR.

COUNCILLOR F. A. KELLEY, J.P., CHAIRMAN.

„ GEORGE FOX, DEPUTY CHAIRMAN.

ALDERMAN W. H. BRITTAIN, J.P.

„ T. NIXON, J.P.

COUNCILLOR T. FIRTH.

„ ED. HARGREAVES

„ A. R. FOX.

„ W. C. FENTON.

TOWN CLERK.

HENRY SAYER.

CURATOR.

E. HOWARTH.

REGULATIONS

FOR

MAINTAINING ORDER IN THE GALLERY.

The Gallery shall be open to the public on Mondays and Saturdays from 10 a.m. to 9 p.m.; on Tuesdays, Wednesdays, and Thursdays, from 10 a.m. till sunset; and on Sundays from 2 p.m. to 5 p.m., all the year round; also on Good Friday from 10 a.m. to dusk; and shall be closed on all other Fridays, except between the hours of 10 a.m. and 4 p.m., when it shall be open to Students and to such other persons only as may be admitted by tickets obtained from the Curator, and shall also be closed on such other days as may be ordered for the purpose of cleaning, or any other special purpose.

No eating, drinking, smoking, or loud conversation shall be allowed in the Gallery.

Visitors must be cleanly in person and dress; and no child under 8 years of age will be admitted, nor any child under 14 years of age, unless in charge of an adult.

Visitors shall not touch, or with any stick or other instrument point at, any picture, statue, or other work of art in the Gallery, and shall not bring wet umbrellas or other objectionable articles into the Gallery.

No pictures shall be photographed or copied in any way, except under the regulations applicable to Students, copies of which may be had of the Curator.

Any person guilty of disorderly conduct in the Gallery may be removed therefrom by order of the Curator, and for the remainder of the day on which such conduct shall take place be excluded from the Gallery.

On Fridays, visitors to Sheffield are admitted between the hours of 10 a.m. and 4 p.m., on ringing the bell at the front entrance of the Museum.

REGULATIONS FOR STUDENTS.

Each Student desirous of copying a picture or pictures in the Gallery must fill in a form to be obtained from the Curator. If approved by the Committee, a Student's ticket will be issued to him, which must be renewed annually.

Students will be allowed to use easels or seats for copying on Fridays from 10 a.m. to 4 p.m., and on other days (except Sundays and special occasions) from 10 a.m. to 1 p.m.

All pictures belonging to the permanent collection, as to which the copyright is not reserved or vested in some other owner than the Corporation, may be copied by Students possessing tickets, provided that in the case of a picture of a living artist, the written permission of the artist must first be obtained and produced to the Curator. Every copy must be marked on the back of the canvas that it is copied from a picture in the permanent collection, Mappin Art Gallery. Pictures in the Gallery shall only be copied for purposes of study, and not for sale.

Any lady Student desiring to be accompanied by a companion during her studies, must give notice to that effect in a letter to the Curator, and when the Gallery is not open to the public such companion will only be admitted when provided with a ticket, and in company with the lady Student who has applied.

All copies made must be at least one-fourth smaller than the original picture. Not more than two Students will be allowed to copy from the same picture at one time.

Students desiring to copy from a picture, the places before which are already occupied, should leave their names with the Curator, who will assign them places in the order of the date of their application.

No pictures exhibited on loan can be copied, except by written permission of the owner.

RULES FOR ADMISSION OF WORKS OF ART, &c.

That no addition to the permanent collection of pictures or works of art in the Gallery, whether bequeathed or offered as gifts, shall be finally accepted without the approval of the Committee of Selection, and no pictures or works of art or other things shall be exhibited in the Gallery without the like approval.

That the Committee of Selection shall be entitled to meet at the Gallery, and inspect the buildings and contents whenever they shall think proper; and the Curator shall twice in every year, at such times as may be required by them, submit to them a Report on the number of visitors to the Gallery, the additions to the collection, and the general work done during the preceding half-year.

Mappin Art Gallery.

This Building has been erected, and the Paintings and Works of Art placed in the Central Gallery, in accordance with the terms of the Will of the late JOHN NEWTON MAPPIN, of Birchlands, Sheffield, Esquire, from which the following is an Extract:—

“I bequeath my large Florentine bronze, now in my dining room, called ‘The Keppel Shepherd and his three Dogs,’ and the black ebony stand for the same, and all my oil paintings (hereinafter referred to as ‘the said paintings and things’) except such of them as are hereby or shall by any codicil to this my Will be otherwise disposed of unto my trustees.

“Upon trust that they shall at any time before the expiration of five years next after my death, or before the expiration of such further period as my trustees may under any circumstances think fit to appoint or take for the purpose, make over the same to the Mayor, Aldermen, and Burgesses of the Borough of Sheffield aforesaid, hereinafter called the said Corporation (if they shall be willing to accept the bequest), if a suitable building in Sheffield, with proper furniture and fittings, shall, without any expense to my estate and to the satisfaction in all things of my trustees, have been provided by or assured to the said Corporation for the reception and exhibition thereof (either alone or together with any other pictures, drawings, engravings, or works of art), and a proper deed, to the satisfaction of my trustees, shall have been executed by the said Corporation, declaring the trusts of the said building and pictures and things, it being my wish to assist, by this bequest, in the formation in Sheffield of a gallery or exhibition of pictures and works of art, which may be open to the public in perpetuity, without any charge, and subject to such rules and

regulations (other than any regulation for imposing a charge for admission) as my trustees shall sanction and shall think requisite and proper with a view to the carrying out of my wishes.

"I bequeath to such of them, the said Frederick Thorpe Mappin, John Yeomans Cowlishaw, and Francis Arnold Colley, as shall be living at my death, and if more than one, in equal shares, the sum of £15,000, and declare that such bequest is made to each of them who shall be so living as an individual, and without reference to his office of trustee or executor of this my will.

"But it is my wish that the said sum of £15,000 shall be applied in or towards the purchase of land for the erection thereon, and in the erection on such land of such a suitable building as is hereinbefore mentioned, in relation to and for the purpose of being used for the reception and exhibition of the said paintings and things (either alone or together with any other pictures, drawings, engravings, or works of art, as aforesaid), or in or towards the purchase of a suitable building previously erected, or in or towards the purchase of a building and subsequent alteration of or addition to the same, so as to adapt it to be used for the purpose aforesaid, and that the building which shall be so purchased, erected, or altered shall be assured to the said Corporation for such purpose; and in case the said Corporation shall decline to accept the aforesaid bequest of the said pictures and things, or having accepted it shall not, within the said space of five years next after my death, or within such further period as aforesaid, have complied with the aforesaid requirements in relation thereto, then that the said sum of £15,000 shall sink into and form part of my residuary estate.

"Nevertheless, I declare that the foregoing expression of my wishes in relation to the said sum of £15 000 shall be precatory only, not imposing on the persons or person or any of the persons who under the bequest hereinbefore contained of the same sum shall become entitled thereto any legal or equitable obligation, condition, trust or election whatsoever, or interfering with their or his full and absolute right of property in relation thereto.

The Gallery was opened to the public on July 27th, 1887, when SIR FREDERICK T. MAPPIN, BART., M.P., most generously presented 48 Oil Paintings of great value, and representing many of the leading artists of the modern British school. He has since supplemented these by further gifts of Pictures, and has been throughout a noble benefactor to the Institution.

The total number of Works of Art in the permanent Collection now exceeds 320, nearly all by modern British artists, the whole of which have been acquired by gift or bequest.

The average annual number of visitors since the opening of the Gallery has been 321,000.





CENTRAL GALLERY.

City of Sheffield.

MAPPIN ART GALLERY.

CATALOGUE.

The Pictures and Bronze numbered 1 to 154 were
bequeathed by JOHN NEWTON MAPPIN, of Birchlands,
Sheffield.

1. LANDSCAPE.

WILLIAM MÜLLER.

Signed and dated 1843. Canvas 25in. H. 31in. W.

2. THE SICK CHILD.

FREDERICK GOODALL, R.A.

Signed and dated Sept. 1st, 1856 Canvas 14in. H. 20½in. W.

The scene is the interior of a peasant's cabin in Brittany.

3. ENTRANCE TO THE GRAND CANAL, VENICE:
SUNSET.

J. VÜRAM.

Canvas 11in. H. 29in. W.

4. COUNT D'ORSAY'S CHARGER.

SIR EDWIN LANDSEER, R.A.

Signed E. H. L. 1822. Panel 11in. H. 17in. W.

This is an unfinished sketch for a larger picture. In addition to the figure of the horse, which is almost finished, there is the fore-leg of a larger horse outlined in pencil in the foreground.



5. THE PIAZZA NAVONA AT ROME.

DAVID ROBERTS, R.A.

Signed and dated 1857. Canvas 37in. H. 48in. W.

The Piazza Navona is an oblong square about 750 feet in length, decorated with three fountains, that in the centre supporting an obelisk 54 feet high, brought from the Circus of Romulus or Maxentius, where it was erected by Domitian. Opposite the fountain is the Church of St. Agnes, the front of which opens upon the Piazza. The Palace to the right of the Church is the Palazzo Pamfili, built by Rainaldi for Innocent X. in 1650. The Piazza has been used as a market and place of recreation.

Exhibited in the Royal Academy in 1857.



6. WHEN TRUMPETS CALL THEN HOMES ARE
BROKEN. GEO. HILLYARD SWINSTEAD.

Canvas 37in. H. 62in. W.

*Exhibited in the Royal Academy in 1883, and figured on
page 72 of "Academy Notes" for that year.*

7. A VIEW ON THE COLNE. J. M. W. TURNER, R.A.

Canvas 26in. H. 36in. W.

This is one of the sober-coloured English landscapes that belong to Turner's first period, between 1800 and 1820. The other picture by Turner (No. 42) also belongs to this period. The colours used are few and simple, and laid on with rather a heavy touch.

8. THE PERCH FISHERS. ERSKINE NICOL, A.R.A.

Signed and dated 1857. Canvas 23in. H. 42in. W.

9. THE GOOD SHEPHERD. W. C. DOBSON, R.A.

Canvas 46in. H. 23in. W.

An Eastern scene, with our Saviour as the Good Shepherd holding a crook and bearing a lamb in His arms.

10. AMONG THE RUSHES. J. SYER.

Signed and dated 1868. Canvas 23in. H. 36in. W.

11. THE CHURCH OF SANTA MARIA DELLA SALUTE,
VENICE. DAVID ROBERTS, R.A.

Signed and dated 1862. Canvas 28in. H. 45in. W.

This Church was founded by the Republic in 1631 as a thanksgiving offering for the staying of the plague, which slew 60,000 people in Venice. It is situated on a strip of land at the broadest part of the Grand Canal, and has a handsome facade, ornamented with numerous statues, the building being surmounted by a massive dome and two campaniles. Inside the Church are three noted pictures by Titians.

*The picture was exhibited in the Royal Academy in 1859, and
was probably afterwards re-touched and dated later.*



12. ON THE BEACH AT SCHEVENINGEN, HOLLAND.
HENRI BOURCE.

Signed and dated 1872. Canvas 32in. H. 58in. W.

The time is evening in autumn, when the fishing boats have just set out.

13. IN VIAGGIO. WILLIAM LINNELL.

Signed and dated 1875. Canvas 27in. H. 39in. W.

14. IRISH EMIGRANTS WAITING FOR THE TRAIN.
ERSKINE NICOL, A.R.A.

Signed and dated 1864. Canvas 29in. H. 22in. W.

Exhibited in the Royal Academy in 1864.

15. IN THE WHITEHALL MEADOWS, CANTERBURY.
T. SIDNEY COOPER, R.A.

Signed and dated 1854. Canvas 26in. H. 36in. W.

16. A FLOOD ON A WELSH RIVER: BETTWS-Y-COED.
B. W. LEADER, A.R.A.

Signed and dated 1872. Canvas 36in. H. 54in. W.

Exhibited in the Royal Academy in 1872.

The houses of Bettws-y-Coed are on the left of the picture, at the base of a richly-wooded hill, while in the foreground is the River Lledr at the Pont-y-Pair Falls.

17. WINTER SCENE. C. BRANWHITE.

Initialed and dated 1857. Canvas 31½in. H. 54in. W.



18. IN FRONT OF THE SCHOOL. EDOUARD FRÈRE.

Signed and dated 1881. Panel 22in. H. 18½in. W.

A winter's morning, with snow on the ground, depicting one of those scenes of boy-life so characteristic of this artist.

Exhibited in the Royal Academy in 1881, and figured on page 78 of "Academy Notes" for that year.

19. SOUTH STACK LIGHTHOUSE, HOLYHEAD.

THOMAS CRESWICK, R.A.

Canvas 12in. H. 16in. W.

20. SHEEP AND POULTRY.

C. VAN LEEMPULLEN.

Canvas 22in. H. 18in. W.

21. THE VALLEY OF THE DEE.

ROBERT TONGE.

Signed and dated April, 1852. Canvas 16in. H. 25in. W.



22. CHRIST CALLING THE APOSTLES JAMES AND JOHN.

E. ARMITAGE, R.A.

Signed and dated 1869. Canvas 26in. H. 42in. W.

Our Saviour is standing on a rocky ledge by the Sea of Galilee, with the Apostles Peter and Andrew, whom He has just called from their fishing, and He is speaking to James and John, who are with their father Zebedee mending nets in their fishing boat on the sea, as described in Matt. c. 4, v. 21.



23. TROUT FISHING NEAR RICHMOND, YORKSHIRE.

E. J. NIEMANN.

Signed and dated 1859. Canvas 24in. H. 45in. W.

The River Swale is in the foreground, and on a hill in the middle distance are the ruins of Richmond Castle.

24. AN ENGLISH COTTAGE HOME.

J. AUMONIER.

Signed and dated 1873. Canvas 20in. H. 34in. W.

Exhibited in the Royal Academy in 1873.

25. CLAUDIO, DECEIVED BY DON JOHN, ACCUSES HERO.

MARCUS STONE, R.A.

Initialed and dated 1861. Canvas 34in. H. 44in. W.

Exhibited in the Royal Academy in 1861.

The picture represents the scene in the Church where Claudio, refusing to marry Hero on account of her supposed infidelity, she swoons and falls into the arms of Beatrice. Behind Claudio are the Prince Don Pedro and Don John, the latter of whom regards with a sinister look the result of his malicious plot to separate the lovers. The grouping of the picture was arranged by Charles Dickens, and the incident is taken from "Much Ado about Nothing," Act iv., sc. 1.

Friar. You come hither, my lord, to marry this lady?
Claudio. No.
Leonato. To be married to her; friar, you come to marry her.
Friar. Lady, you come hither to be married to this Count?
Hero. I do.
Friar. If either of you know any inward impediment why you should not be
 conjoined, I charge you on your souls to utter it.
Claudio. Know you any, Hero?
Hero. None, my lord.
Friar. Know you any, Count?
Leonato. I dare make his answer; none.
Claudio. O, what men dare do! what men may do! what men daily do, no
 knowing what they do.

* * * * *

Claudio. O Hero! what a Hero hadst thou been,
 If half thy outward graces had been placed
 About thy thoughts, and counsels of thy heart
 But, fare thee well, most foul, most fair! farewell
 Thou prue impiety, and impious purity!
 For thee I'll lock up all the gates of love,
 And on my eyelids shall conjecture hang,
 To turn all beauty into thoughts of harm,
 And never shall it more be gracious.

* * * * *

(*Hero swoons.*)

26. GLENGARIFF, COUNTY CORK. T. CRESWICK, R.A.

Initialed and dated 1837. Canvas 26in. H. 38in. W.

27. THE APPROACH TO CAIRO. A SCHREYER.

Canvas 22in. H. 43in. W.

Some mounted Arabs are stealthily approaching Cairo, the
 walls and buildings of which are seen in the background.

28. LANDSCAPE. JAMES STARK.

Canvas 18½in. H. 25in. W.

29. THE FISHERMAN'S COTTAGE E. ZIMMERMANN.

Panel 20½in. H. 29½in. W.

30. CHEVY CHASE. SIR E. LANDSEER, R.A.

Panel 19in. H. 25in. W.

This is an unfinished picture from the Ballad of Chevy Chase,
 and represents the field after the battle with heaps of dead
 bodies of men, horses, and stags intermingled. According to the
 ballad, Earl Percy organized a grand hunt on the Border
 marches in defiance of Douglas of Scotland, and after having
 slain a great number of stags, Douglas appeared with a large
 Scottish army, when there ensued a sanguinary battle.

This battle began in Cheviot
 An hour before the noon,
 And when evensong bell was rang,
 The battle was not half done.

Of fifteen hundred archers of England,
 Went away but fifty and three;
 Of twenty hundred spearmen of Scotland,
 But even five and fifty.

31. LANDSCAPE. DAVID COX.

Canvas 14in. H. 19in. W.

32. LANDSCAPE. J. BEETON.

Panel 12in. H. 16½in. W.



33. THE VILLAGE INN.

GEO. MORLAND.

Canvas 23in. H. 30in. W.

34. LANDSCAPE IN WILTSHIRE.

H. W. B. DAVIS, R.A.

Signed and dated 1875. Canvas 16in. H. 27in. W.

This picture represents a well-finished landscape in autumn, with a number of cattle introduced into the foreground, as is usually the case with this artist's work. But here the cattle are rather subsidiary to the landscape, while in a larger picture in the collection (No. 183) by this artist they form the principal objects in the picture.

35. PACKING FISH.

EDWARD HUME.

Canvas 16in. H. 25in. W.

36. LANDSCAPE.

JAMES O'CONNOR.

Canvas 15in. H. 19in. W.

37. THE TIMID SUITOR.

A. SOLOMON.

Signed and dated 1856. Canvas 40in. H. 51in. W.

38. THE LANDING OF THE PILGRIM FATHERS.

G. H. BOUGHTON, A.R.A.

Initialed and dated 1869. Canvas 30in. H. 40in. W.

The Pilgrim Fathers were the founders of New England. At the beginning of the 17th Century there was a considerable secession from the Church of England of persons who objected to the liturgy and offices of the Church. Dissenting congregations were thus formed which established Churches of their own, one of these being in Nottinghamshire and another in Yorkshire. Owing to severe persecution by the Church authorities, these dissenters left their native country for Holland, and established themselves at Leyden from 1609 to 1620. In 1620 a goodly company of them sailed for North America, and landed at Cape Cod, on the New England Coast, on Nov. 11th, where they founded a successful and flourishing colony. In the picture the Pilgrim Fathers have just landed; and, as described in Mrs. Heman's poem on this subject—

“They shook the depths of the desert gloom
With their hymns of lofty cheer.”

39. LANDSCAPE.

PATRICK NASMYTH.

Signed and dated 1828. Canvas 25in. H. 32in. W.

In the background of this picture are the buildings of a large city, conspicuous among them being a very high dome, and the landscape is probably in the vicinity of Rome.

40. GRANDMAMMA'S CHRISTMAS VISITORS.

G. A. STOREY, A.R.A.

Signed and dated 1873. Canvas 34in. H. 27in. W.

This picture was exhibited in the Royal Academy in 1874, and was reproduced as a Christmas Supplement to the “Graphic.”

41. THE CALM.

P. J. CLAYS.

Signed and dated 1870. Panel 25in. H. 35in. W.

42. DUNBAR CASTLE.

J. M. W. TURNER, R.A.

Canvas 24in. H. 34in. W.

43. INTERIOR OF A COTTAGE, WITH FIGURES.

Panel 17in. H. 14in. W.

44. WINNOWER CORN IN BRITTANY.

F. GOODALL, R.A.

Signed and dated 1859. Canvas 15in. H. 22in. W.

45. A WATER MILL IN NORTH WALES. J. J. WILSON.

Initialed J. J. W. 1847. Canvas 14in. H. 20in. W.

46. A SAVOYARD IN THE TIME OF LOUIS XV.

T. CÉRIEZ.

Panel 10in. H. 16in. W.



47. SCENE IN MOROCCO.

W. MÜLLER.

Canvas 25in. H. 37in. W.

48. SATURDAY EVENING IN CONNEMARA.

F. W. TOPHAM.

Canvas 20in. H. 36in. W.

49. LANDSCAPE.

W. MÜLLER.

Canvas 25in. H. 37in. W.

50. A COMING STORM.

B. C. KOEKKOEK.

Signed and dated 1855. Panel 19in. H. 27in. W.

The Rhine is seen in the brighter lights of the picture, with the buildings of a town situated on its banks.

51. GIRL BLOWING SOAP BUBBLES.

VAL C. PRINSEP, R.A.

Canvas 21in. H. 21in. W.

52. SCENE IN AN IRISH CABIN.

E. NICOL, A.R.A.

Signed and dated 1851. Canvas 16in. H. 22in. W.

53. LANDSCAPE IN WALES.

HENRY BRIGHT.

Canvas 14in. H. 21in. W.



54. THE EMPTY SADDLE. ERNEST CROFTS, A.R.A.

Signed and dated 1882. Canvas 10in. H. 15in. W.

There is a sharp encounter between Cavalry on the left of the picture, and a riderless horse is rushing from the battle, having left its owner wounded on the ground.

55. THE TIMBER WAGON. JOHN LINNELL.

Signed and dated 1871. Canvas 29in. H. 39in. W.

56. A MILLSTREAM IN ESKDALE. T. CRESWICK, R.A.

Signed and dated 1865. Canvas 29in. H. 38in. W.

57. THE KNIFE GRINDER. N. CHAILLOU.

Canvas 31in. H. 22in. W.



58. TO THE DEATH. JOHN PETTIE, R.A.

Signed and dated 1877. Canvas 37in. H. 55in. W.

The scene is on the edge of a wood, and the two men fighting to the death with sword and dagger are in strong contrast; the one in light dress on the right being an Englishman, while the one in black, on the left, is a foreigner, with an intensely malignant look flashing from his eye. The cloaks are folded on the arm as a protection against dagger thrusts. Exhibited in the Academy in 1877, and engraved by Mr. A. Turrell in 1891.

59. THE VILLAGE FESTIVAL. F. GOODALL, R.A.

Signed and dated 1843. Canvas 38in. H. 51in. W.

This is a careful full-sized copy of the picture by Sir David Wilkie. The original is in the National Gallery, and was painted by Wilkie in 1811, for Mr. Angerstein, with whose pictures it was purchased by Parliament in 1824. It has been several times engraved.

60. THE OLD HALL, LINCOLNSHIRE. HY. BRIGHT.

Canvas 29in. H. 52in. W.

61. LANDSCAPE, WITH SHEEP. JOHN LINNELL.

Signed and dated 1869. Canvas 29in. H. 41in. W.

62. SEA PIECE. COPLEY FIELDING.

Signed and dated 1826. Canvas 25in. H. 35in. W.

In the background, extending from the left to the open sea on the right, are tall white cliffs, with a castle; very probably the cliffs of Dover and Dover Castle.

63. SAVOYARD, WITH CLARIONET. E. BARNES.

Canvas 31in. H. 21in. W.

64. THE ROYALIST. JOHN PETTIE, R.A.
Canvas 28in. H. 20in. W.
65. SCENE IN ALGIERS. WILLIAM MÜLLER.
Canvas 25in. H. 37in. W.
66. THE PURITAN. JOHN PETTIE, R.A.
Canvas 28in. H. 20in. W.
67. WHERE THE NIBBLING FLOCKS DO STRAY.
WM. LINNELL.
Signed and dated 1857. Canvas 41in. H. 64in. W.
Exhibited in Royal Academy in 1857.
68. A STREET IN BRUGES. R. P. BONNINGTON.
Panel 12in. H. 11in. W.
69. LANDSCAPE. E. J. NIEMANN.
Signed and dated 1863. Canvas 23in. H. 18in. W.
70. ORIENTAL AND GIRL. WM. MÜLLER.
Panel 12in. H. 8in. W.
71. A PEEP UP THE VALLEY OF LLANGOLLEN.
ROBERT TONGE.
Signed and dated 1851. Canvas 14in. H. 24in. W.
72. CARNIVAL TIME. JOHN PHILLIP, R.A.
Initialed and dated 1860. Canvas 29in. H. 22in. W.
The Carnival is a season of festivity observed with much pomp and ceremony in the chief cities of the Catholic countries of Europe. It begins on the day of the Epiphany, and ends on Ash-Wednesday, and its most characteristic recreation is that of masquerades, which take place generally on the three or four days immediately preceding Lent. The picture shows an incident of one of these masquerades, where a gentleman holding a guitar has unmasked and is asking a lady, who has captivated his fancy, to favour him with a view of her face.
73. MARINE PIECE. J. B. PYNE.
Signed and dated 1847. Canvas 20in. H. 26in. W.
74. THE STORM. P. J. CLAYS.
Canvas 32in. H. 49in. W.
75. A LADY OF THE EIGHTEENTH CENTURY.
JOHN PETTIE, R.A.
Canvas 13in. H. 9in. W.
76. AGRICULTURE IN THE VALLEY OF THE NILE.
F. GOODALL, R.A.
Initialed and dated 1874. Canvas 13in. H. 31in. W.
Exhibited in the Royal Academy in 1875.
77. LANDSCAPE, WITH FIGURE. W. MÜLLER.
Canvas 15in. H. 11in. W.



72. CARNIVAL TIME.

JOHN PHILLIP, R.A

78. THE INTRUDER ON THE BEDOUIN'S PASTURES.

F. GOODALL, R.A.

Initialed and dated 1876. Canvas 50in. H. 98in. W.

The intruder is a Negro, mounted on a camel, who has just arrived in front of two Bedouins who are reclining on the ground, while their camels, sheep, and goats are feeding on a scanty pasture near some water in a large desert scene.

Exhibited in the Royal Academy in 1876.

79. THE RAINBOW.

ROBERT TONGE.

Signed and dated 1854. Canvas 16in. H. 25in. W.

80. THE WATER DRINKERS.

JOHN PHILLIP, R.A.

*Initialed and dated 1862. Canvas 21in. H. 27in. W.**Exhibited in the Royal Academy in 1862.*

81. THE HIGHLAND GILLIE.

JOHN PHILLIP, R.A.

Canvas 18in. H. 21in. W.

This picture is much earlier than any of the other works in the Gallery by Phillip, being painted before the artist paid his first visit to Spain, which visit had a powerful effect on the style of his work. It is interesting to compare this picture with the two near to it (Nos 72 and 80), representing scenes in Spain.

82. VIEW IN SUFFOLK.

GEO. VINCENT.

Canvas 36in. H. 55in. W.

83. ON THE SEA SHORE.

A. MAUVE.

Canvas 17in. H. 14in. W.

84. THE DRUMHEAD COURT-MARTIAL.

J. PETTIE, R.A.

Signed and dated 1865. Canvas 28in. H. 42in. W.

Exhibited in the Royal Academy in 1865.

85. LITTLE NELL AND HER GRANDFATHER IN
THE WOOD. W. Q. ORCHARDSON, R.A.

Canvas 23in. H. 20in. W.

"A bird," said the child, "flying into the wood, and leading the way for us to follow. You remember that we said we would walk in woods and fields, and by the sides of rivers, and how happy we would be—you remember that? But here, while the sun shines above our heads and everything is bright and happy, we are sitting sadly down and losing time. See what a pleasant path: and there's the bird—the same bird—now he flies to another tree, and stays to sing. Come!"

"Old Curiosity Shop."

86. THE HAYMAKERS.

J. T. LINNELL.

Signed and dated 1862. Canvas 37in. H. 61in. W.

Exhibited in the Royal Academy in 1862.

87. CUPIDS, WITH BIRDS.

LUTZENS.

Canvas 10in. H. 12in. W.

88. THE SALMON TRAP.

HARRY JOHNSON.

Canvas 20in. H. 16in. W.

Copy of picture by W. Müller.

89. CUPIDS, WITH FLOWERS.

LUTZENS.

Canvas 10in. H. 12in. W.

90. LANDSCAPE.

T. CRESWICK, R.A.

Canvas 23in. H. 30in. W.

91. CORNFIELD, OR COUNTRY LANE.

J. CONSTABLE, R.A.

Canvas 40in. H. 31in. W.

This is a replica of the large picture in the National Gallery.

92. LANDSCAPE.

J. CONSTABLE, R.A.

Canvas 30in. H. 25in. W.



93. WELLINGTON'S MARCH FROM QUATRE BRAS TO
WATERLOO. ERNEST CROFTS, A.R.A.

Signed and dated 1878. Canvas 43in. H. 78in. W.

Quatre Bras is a small village at the junction of four roads, where the great road from Charleroi to Brussels intersects that from Namur to Nivelles, and is about 20 miles from Brussels. On June 16th, 1815, the Allied Army, under Wellington, was attacked by the French, under Marshal Ney, at Quatre Bras, and, after a fiercely-contested battle, both armies remained on the field. The next morning Wellington withdrew his forces in a masterly manner to Waterloo, where he expected to join Blucher, who, on the previous day, had been engaged with his Prussian Army against Napoleon at Ligny. The picture shows the Allied Army on the march, with Wellington in the foreground at the head of a long line of Infantry, cheered by his Cavalry who are waiting to cover the rear, while in the background the Artillery are keeping the French in check. A companion picture to this (No. 203) shows the Field of Waterloo on the morning of the battle, with the French headquarters.

Exhibited in the Royal Academy in 1878

94. CHRIST'S REPROOF TO THE PHARISEES.
E. ARMITAGE, R.A.

Signed and dated 1873. Canvas 44in. H. 72in. W.

"And it came to pass on the second sabbath after the first, that He went through the corn fields; and His disciples plucked the ears of corn, and did eat, rubbing them in their hands.

"And certain of the Pharisees said unto them, Why do ye that which is not lawful to do on the sabbath day?

"And He said unto them, that the Son of Man is Lord also of the sabbath."—Luke c. vi., verses 1, 2, and 5.

Exhibited in the Royal Academy in 1873

95. THE WINDMILL. W. J. MADLINER.
Signed and dated 1843. Panel 11in. H. 15in. W.

96. SANTA MARIA MAGGIORE—MOONLIGHT. J. VÜRAM.
Canvas 11in. H. 28½in. W.

This Church is situated near to the Grand Canal, Venice.

97. IN MONSAL DALE, DERBYSHIRE. A. VICKERS.
Panel 13in. H. 17in. W.

98. THE LAST OF THE CREW. C. STANFIELD, R.A.
Signed and dated 1852. Canvas 25in. H. 37in. W.

99. SCENE FROM "THE FAIR MAID OF PERTH." JOHN PHILLIP, R.A.
Canvas 49in. H. 36in. W.

This is an unfinished picture, and was purchased from the artist's studio after his death. It represents the scene described at the opening of Chapter 14 of Scott's novel:—"Instead of a Gothic and darkened apartment in a monastery, one of the most beautiful prospects in Scotland lay extended beneath the hill of Kinnoul, and at the foot of a rock which commanded the view in every direction, sat the Fair Maid of Perth, listening in an attitude of devout attention to the instructions of a Carthusian Monk, in his white gown and scapular, who concluded his discourse with prayer, in which his proselyte devoutly joined."

100. THE WIND MILL. JOHN CROME.
Canvas 30in. H. 25in. W.

101. THE RELIEF OF LUCKNOW ("JESSIE'S DREAM.") F. GOODALL, R.A.
Signed and dated 1858. Canvas 34in. H. 50in. W.

The Siege of Lucknow was one of the most thrilling incidents of the Indian Mutiny. On June 8th, 1857, 1,000 Europeans and about 700 natives were besieged by a numerous horde of Sepoys, never less than 30,000 and sometimes as many as 100,000 in number. These kept up a constant cannonade against the place, and for four months only once was a messenger able to go out and return. The place held out till Sept. 25th, when it was relieved by General Havelock and Sir James Outram, but with a force insufficient to take away the garrison; so for another eight weeks the siege continued, being finally raised by Sir Colin Campbell in Nov., 1857. The picture shows some of the defenders of Lucknow who have heard the sound of the approach of the relieving army, and is taken from an incident of the siege described in a poem called "Jessie's Dream."

102. DOG AND RABBIT. T. EARLE & H. BRIGHT.
Signed and dated 1862. Canvas 31in. H. 41in. W.

The Landscape was painted by H. Bright, and the Dog and Rabbit by T. Earle.

103. WINTER SCENE. L. MUNTH.
Canvas 21in. H. 35in. W.

104. A TRAVELLING TINKER. J. BURR.
Signed and dated 1863. Canvas 35in. H. 30in. W.
Exhibited in the Royal Academy in 1863.

"It is never too late to mend."

105. SEA PIECE. G. CHAMBERS.

Signed and dated 1834. Canvas 25in. H. 36in. W.

106. LANDSCAPE. M. A. KOEKKOEK.

*Signed and dated 1864. Canvas 27in. H. 35in. W.*107. HUDIBRAS AND RALPHO IN THE STOCKS.
J. PETTIE, R.A.*Signed and dated 1867. Canvas 17in. H. 24in. W.*

This Scene is from Part I., Canto III., of the satirical poem of "Hudibras," by Samuel Butler, born 1612, died 1680. Hudibras and his Squire Ralpho, in quest of adventures, attacked a party of bear-baiters, one of whom they put into the stocks; but the following day they were overpowered by the rabble, who released their companion and placed the Knight and his Squire in the stocks.

But Hudibras, who scorn'd to stoop
To Fortune, or be said to droop,
Chear'd up himself with ends of verse,
And sayings of Philosophers.

108. HUNT THE SLIPPER. F. GOODALL, R.A.

Signed and dated 1860. Panel 19in. H. 26in. W.

109. THE NOTARY PUBLIC. A. ANKER.

Signed and dated 1876. Canvas 24in. H. 21in. W.

110. COAST SCENE. C. STANFIELD.

*Canvas 16in. H. 22in. W.*111. FLORA MACDONALD'S INTRODUCTION TO
PRINCE CHARLIE. A. JOHNSTON.*Canvas 44in. H. 62in. W.*

After the Battle of Culloden, which was fought in April, 1746, when the English Army defeated the Highland adherents of Prince Charles, that Prince was hidden for several months in the Highlands and Islands of Scotland, where diligent search was made for him by the British Government, and a reward of £3,000 offered for his capture. In May, 1746, when in South Uist, General Campbell appeared and subjected the island to a rigorous search. It was at this time that Flora Macdonald was introduced to the Prince, as we see her in the picture, just entering the Cabin, attended by her maid, Betty Burke, and her servant, Neil MacEachan, and being conducted by a Jacobite Chief to the Prince, who is seated by the fire. Flora Macdonald undertook to convey the Prince to the Island of Skye, and this she succeeded in doing in the guise of her maid. Her share in this transaction afterwards became known to the Government, and she was seized and sent to London, where she was imprisoned for a year. On her release, the ladies of London subscribed for her nearly £1,500. She was 24 years of age at the time of this adventure, and soon after her liberation she married and resided in the Isle of Skye, where she died in 1790. At the left of the picture, on the floor, with a dagger resting on it, is a copy of the proclamation offering a reward for the capture of the Prince. In the engravings of this picture the printing on the proclamation is shown, but this was afterwards painted out by the artist, the document itself only being indicated.

112. WINTER. H. R. ROBERTSON.

Canvas 40in. H. 63in. W.

113. SKATING IN HOLLAND.

Panel 15in. H. 38in. W.



114. VINTAGE OF SEVILLE. J. PHILLIP, R.A.
Canvas 32in. H. 38in. W.

An unfinished picture purchased from the artist's studio after his death.

115. GRAPES AND VINE LEAVES. W. J. MUCKLEY.
Signed and dated 1869. Canvas 19in. H. 23in. W.

116. SEA FIGHT. F. MÜSEN.
Canvas 22in. H. 34in. W.

117. THE FALL OF CLARENDON. E. M. WARD, R.A.
Signed and dated 1861. Canvas 28in. H. 38in. W.

Lord Clarendon was Chancellor under Charles II., and for many years his chief favourite, but during the war with Holland in 1667, when the Dutch Fleet sailed up the Thames, sunk the shipping, and bombarded the coasts, there was a great popular outcry against Clarendon's administration as being the cause of these disasters. Clarendon also excited the anger of the King by condemning the licentiousness of the Court, and when the Chancellor waited upon the King to seek his support, and reminded him of his long and faithful services, his majesty quitted the room without giving him any reply, and this was the last interview Clarendon had with him. In the picture we see the King approaching the gate of the garden, while Clarendon is descending the steps, and Lady Castlemaine, the King's mistress, with Lord Arlington, watch him from the balcony, delighted at his fall. The scene occurred at Whitehall Palace in 1667. Clarendon was banished from the kingdom, and died at Rouen in 1674.

118. FLOWERS. ADRIANA HAANEN.
Panel 18in. H. 23in. W.

119. THE LAST OF THE SPANISH ARMADA: A SCENE
 ON THE WEST COAST OF SCOTLAND IN 1587.
 C. E. JOHNSON.
Signed and dated 1869. Canvas 25in. H. 35in. W.
Exhibited in the Royal Academy in 1869.

120. LADY JANE GREY IN THE TOWER.

W. F. YEAMES, R.A.

Signed and dated 1867. Canvas 11in. H. 17in. W.

This unfortunate Lady (whose mother was niece of Henry VIII.) was, at the age of 16, proclaimed Queen much against her own inclination, on the death of King Edward in July, 1553, her ambitious father-in-law, the Duke of Northumberland, having induced the King to name her in his will the successor to the throne. The nation, however, decided on Mary, daughter of Henry VIII., as the rightful Queen, and she was accordingly proclaimed and crowned, the Lady Jane Grey having been only nominally Queen for nine days. On her entry into London, Queen Mary had Lady Jane Grey placed in the Tower, and she was brought to trial on Oct. 13th, when she was condemned to be beheaded or burnt at the Queen's pleasure. Her father, the Duke of Suffolk, having headed a rebellion in January, 1554, when a good deal of disaffection was displayed on account of the Queen's betrothal to Philip of Spain, the Queen, to rid herself of a dangerous rival, had Lady Jane Grey beheaded in February, 1554. She firmly resisted all the efforts made by the emissaries of Mary to induce her to change her faith. Three days before her execution. Feckenham, the Queen's Chaplain, engaged her in a learned disputation, from which he was obliged to retire discomfited.

This is the finished sketch of a larger picture exhibited in the Royal Academy in 1868.



121. THE PROPOSAL. SIR J. EVERETT MILLAIS, R.A.

Canvas 20in. H. 16in. W.

This picture was sent to Sir J. Everett Millais for his inspection early in 1889, and in a letter received from him he says that he painted it when he was about 15 or 16 years of age. It bears his monogram on the left of the canvas.

122. BRIGHTON PIER.

T. CRESWICK, R.A.

Canvas 10in. H. 8in. W.

123. FIGURE PIECE.

PH. SADÉE.

Canvas 12in. H. 10in. W.



124. AULD ROBIN GRAY.

T. FAED, R.A.

Panel 39in. H. 29in. W.

The ballad of "Auld Robin Gray" was written by Lady Anne Lindsay about 1772, and describes how Jenny's lover having gone to sea, she is pressed to marry Auld Robin Gray, which she consents to do under the impression that her lover is drowned. The scene in the picture is described in the following lines of the poem:—

My father urged me sair ; though my mother didna' speak,
She look'd in my face till my heart was like to break ;
So they gied him my hand, though my heart was at the sea,
And Auld Robin Gray is a gudeman to me

This was the first picture by Faed exhibited in the Royal Academy. It was painted about 1850.

125. A STRAY SHOT.
SIR E. LANDSEER, R.A., AND ROSA BONHEUR.

Canvas 47in. H. 56in. W.

The Roebuck was painted by Sir E. Landseer, and the Landscape by Rosa Bonheur.

126. GATHERING SEA-WEEDS. F. McCALLAM.

Canvas 20in. H. 17in. W.

127. GRANDFATHER'S ADVICE. G. B. O'NEILL.

Panel 13in. H. 12in. W.

128. THE RIALTO, VENICE. JAMES HOLLAND.

Panel 12in. H. 12in. W.

The Rialto is the oldest part of the City of Venice, and it is the largest of all the islands on which the City now stands. The Rialto Bridge, which is shown in the picture, is an imposing structure, built towards the end of the 16th Century. The span of the arch is about 90 feet, and the width of the bridge is 72 feet, which is divided longitudinally into 5 parts; that is, into 3 streets or passages, and 2 rows of shops.

129. ROBERT BURNS AND HIGHLAND MARY.
T. FAED, R.A.

Signed and dated 1852. Panel 10in. H. 12in. W.

Many of Burns' poems are inspired by his love for Highland Mary, and more than once he refers to sitting under the Birch with her, as we see them in the picture.

How sweetly bloom'd the gay green birk!
How rich the hawthorn's blossom,
As underneath their fragrant shade,
I clasp'd her to my bosom!

The golden hours, on angel wings,
Flew o'er me and my dearie;
For dear to me as light and life
Was my sweet Highland Mary!

Exhibited in the Royal Academy in 1852.

130. OLIVER CROMWELL. ROLAND LE FÈVRE.

Panel 11in. H. 8in. W.

131. THE RUSTIC CROP. J. BURR.

Canvas 18in. H. 16in. W.

132. HELPING THE POOR.
Panel 13½in. H. 18in. W.

133. BOTHERED. M. RHODES.

Canvas 24in. H. 21in. W.

134. A RATSSELLER DURING THE SIEGE OF PARIS.
N. CHAILLOU.

Canvas 24in. H. 19in. W.



135. JOHN KNOX REPROVING MARY QUEEN OF SCOTS.

W. P. Frith, R.A.

135. JOHN KNOX REPROVING MARY QUEEN OF
SCOTS. W. P. FRITH, R.A.

Canvas 28½in. H. 38½in. W.

John Knox, both in public and private, often upbraided the Queen for her adhesion to the Roman Catholic Faith, and also for what he regarded as levity in her general conduct and habits; and this he did in no measured terms. The interview portrayed in the picture is well described in the following passage from M. Crie's "Life of Knox":—"At these words the Queen began to weep and sob with great bitterness. The superintendent, who was a man of mild and gentle spirit, tried to mitigate her grief and resentment; he praised her beauty, accomplishments, &c. During this scene the severe and inflexible mind of the Reformer displayed itself; he continued silent and with unaltered countenance until the Queen had given vent to her feelings."

This picture was exhibited in the Royal Academy in 1844, and it is referred to in Frith's "Autobiography and Reminiscences."

136. WHEN THE CAT'S AWAY THE MICE WILL PLAY.
T. DUVERGER.

Panel 17in. H. 27in. W.

Boys in Schoolroom taking advantage to engage in play during the master's temporary absence.

137. LANDSCAPE. B. K. KOEKKOEK.

Signed and dated 1853. Canvas 30½in. H. 42½in. W.

138. THE MUSICAL PARTY. A. BURR.

Signed and dated 1881. Canvas 17in. H. 14½in. W.

139. VENETIAN FISHING CRAFT ON THE ADRIATIC—
SHORE OF LIDO. E. W. COOKE, R.A.

Signed and dated 1857. Panel 12in. H. 17in. W.

Exhibited in the Royal Academy in 1858.

140. THE DISTAFF. W. LINNELL.

Signed and dated 1868. Panel 16½in. H. 13½in. W.

141. THE FRENCHMAN PLAYING TO HIS BIRD.
W. ROEGGE.

Signed and dated 1872. Canvas 17½in. H. 14½in. W.

142. A SALLY. JOHN PETTIE, R.A.

Canvas 32in. H. 50in. W.

Exhibited in the Royal Academy in 1870.

143. MONT S. MICHEL, NORMANDY. JAMES WEBB.

Signed and dated 1873-4. Canvas 24in. H. 40in. W.

144. RESTING. EDWARD HUMPHERY.

Signed and dated 1875. Canvas 19½in. H. 25½in. W.



145. THE FLAG OF TRUCE.

J. PETTIE, R.A.

Canvas 53in. H. 42in. W.

*Exhibited in the Royal Academy in 1873; and engraved in 1893 by
Mr. A. Turrell.*



146. SALISBURY CATHEDRAL. J. CONSTABLE, R.A.

Canvas 50in. H. 40in. W.



147. TREASON.

J. PETTIE, R.A.

*Signed and dated 1867. Canvas 33in. H. 55in. W.
Exhibited in the Royal Academy in 1867.*

148. VIEW AT HERTFORD.

E. J. NIEMANN.

Signed and dated 1859. Canvas 25in. H. 45in. W.

149. AUTUMN FLOWERS.

CHARLES GUSSOW.

Signed and dated 1873. Panel 22½in. H. 17½in. W.

150. LANDSCAPE.

PATRICK NASMYTH.

Canvas 19in. H. 25in. W.

151. THE PROMENADE AT VERSAILLES IN THE
TIME OF LOUIS XV.

L. M. C. DANSAERT.

Canvas 16in. H. 24in. W.

152. THE DOJANA, VENICE—EARLY MORNING.

J. VÜRAN.

Canvas 11in. H. 29in. W.

153. ITALIAN SOLDIER.

E. T. CASTAGNOLO.

Signed and dated 1855. Water Colour 14½in. H. 10½in. W.

154. KEPPEL SHEPHERD AND DOGS, WITH DEAD
WOLF.

WAAGEN.

Signed and dated 1869. Bronze 47in. H.

End of J. Newton Mappin's Bequest (Nos. 1 to 154).

The Pictures numbered 155 to 234 were presented by
Sir FREDERICK T. MAPPIN, Bart., M.P.



155. THE SPIRIT OF CHIVALRY.

DANIEL MACLISE, R.A.

Canvas 52in. H. 36in. W.

The Spirit of Chivalry is represented by the figure of a woman standing beside an altar, while round about her are several figures representing Religion, Music, Poetry, &c. Below is a Knight kneeling, and with hands outstretched to the woman is dedicating himself to her. This picture was one of the competitive designs for a fresco in the House of Lords.

156. LANDSCAPE, WITH SHEEP CROSSING A BRIDGE.
F. R. LEE, R.A., AND T. S. COOPER, R.A.

Signed F. R. Lee, R.A., 1849. Canvas 26in. H. 32in. W.

157. OFF THE COAST. EDWIN ELLIS.

Canvas 19in. H. 34in. W.

158. THE WHEEL OF FORTUNE. H. DE. CALLIAS.

Signed and dated 1877. Canvas 113in. H. 71in. W.

This is an imaginative picture in a characteristic French style of execution. Fortune is represented by a winged female figure with a white gossamer garment floating about her, and a small wheel under her foot. In her right hand she holds a cornucopia, symbolical of plenty, out of which she is pouring golden coins into the abyss below her, while her face is mockingly turned to a lean and haggard man, who is climbing some steep rocks to reach her, but only succeeds in clutching the hem of her gossamer garment.

159. CARDBLAYERS. HERMAN TENKATE.

Panel 14in. H. 20in. W.

160. SCENE FROM "LE DIABLE BOITEUX."

A. L. EGG, R.A.

Canvas 10in. H. 19in. W.

The scene is where Patricio, having met two ladies who had been to secure a place for witnessing the bull fight, has taken them to a tavern to have breakfast.

161. LANDSCAPE WITH CATTLE. L. CHIALIVA.

Panel 14in. H. 20in. W.

162. SISTERLY HELP. EDOUARD FRÈRE.

Signed and dated 1882. Canvas 18in. H. 15in. W.

163. THE GUARDSHIP OF THE NORE. E. J. NIEMANN.

Canvas 19in. H. 25in. W.



164. THE FRENCH IN CAIRO. WALTER C. HORSLEY.

Signed and dated 1884. Canvas 56in. H. 80in. W.

The incident represented is one that took place during the occupation of Cairo by the French in and about the year 1799. Napoleon gave orders that French names should be carved on the principal towers and gates of the town, and here the name "Napoleon" is being carved by one of the French soldiers, very much to the satisfaction of his comrades, whose rather ragged condition bears evidence to the great hardships suffered by the French army after the battle of Aboukir, which shut up Buona-partie in Egypt, cut off from all communication with France. Their feeling towards Nelson is shown by the figure chalked out on the lower part of the tower with the letters "Sir Nelson." The scene is on the wall looking over the city near to the Bab-en-Nasr, and to give additional effect to the proceedings the Sheikhs are compelled by Napoleon's order to be present.

The Picture was exhibited in the Royal Academy in 1884, and is figured in the "Art Journal" for the following year.

165. CONISTON LAKE. S. R. PERCY.
"The rugged cradle of an infant stream."

Signed and dated 1875. Canvas 48in. H. 74in. W.

166. GRANDMOTHER'S PRESENT. J. C. HORSLEY, R.A.

Signed and dated 1865. Canvas 20in. H. 25in. W.

167. LANDSCAPE, NORTH WALES. JOHN SYER.

Signed and dated 1864. Canvas 21in. H. 33in. W.

168. A HIGHLAND RIVER SCENE, WITH SALMON TRAP. JAMES HOLLAND.

Canvas 52in. H. 42in. W.



169. CHARLES I. LEAVING WESTMINSTER HALL
AFTER SENTENCE OF DEATH HAD BEEN
PASSED. SIR JOHN GILBERT, R.A.

Signed and dated 1872. Canvas 49in. H. 73in. W.

Exhibited in the Royal Academy in 1872.

The trial of Charles I. took place in January, 1649, before Commissioners appointed as a High Court of Justice by the Commons. The Commissioners appointed numbered 135, but only 66 attended the Trial. In the picture the Trial has just ended, and the King has been sentenced to death, and is now passing out of the Hall, preceded by a Parliamentary soldier. An enthusiastic loyalist kisses his robe as he passes. In the background are the Commissioners, the one in the chair being John Bradshaw, a native of Cheshire, who was elected President of the Court.

170. LANDSCAPE.

Signed and dated 1836.

W. MÜLLER.

Canvas 41in. H. 67in. W.

171. THE RIVALS.

C. E. HALLÉ.

Canvas 44in. H. 35in. W.

172. DUTCH FISHING BOATS.

Signed and dated 1872.

P. J. CLAYS.

Canvas 25in. H. 35in. W.

173. MAN AND HARES.

Initialed and dated 1880.

OTTO SCHOLDERER.

Canvas 44in. H. 36in. W.



174. THE HALT ON THE HILLS. T. S. COOPER, R.A.

Signed and dated 1847. Canvas 60in. H. 96in. W.

Cattle was the almost unvaried subject of Mr. Cooper's brush through his whole career, and in 1895 at the age of 92, he exhibited some cattle pictures in the Royal Academy. His groups of oxen, sheep and goats commingled are admirable studies from life, and form his most successful compositions. The Halt on the Hills, in which these animals appear, is one of the finest examples of Cooper's best period of work. The drovers are refreshing at the inn on the right, leaving their flocks to foregather together in the excellent and natural grouping we see.

175. HOW THE BOAT CAME HOME.

C. NAPIER HEMY, A.R.A.

Signed and dated 1886. Canvas 51in. H. 74in. W.

This is a powerful and natural representation of a stormy sea with the roll and turmoil of waves breaking on the shore.

176. MOTHER AND CHILD.

J. T. PALING.

Signed and dated 1882. Canvas 32in. H. 26in. W.

177. HEAD OF A GIRL, WITH ROSES. C. BROCKY.

Canvas 17in. H. 15in. W.

178. THE FIRST-BORN.

F. GOODALL, R.A.

*Initialed and dated 1861. Canvas 52in. H. 40in. W.**Exhibited in the Royal Academy in 1861.*

The finished sketch of this picture in water-colour is in the Jones' Bequest in the South Kensington Museum.



179. IN HORA MORTIS (IN THE HOUR OF DEATH).

W. C. SYMONS.

Signed and dated 1875. Canvas 60in. H. 46in. W.

A very pathetic and realistic scene outside a Monastery, where a Monk, who has been on his errands of charity in the surrounding country has returned, exhausted and dying. He is supported and comforted by one of his comrades, while others are descending the steps of the Monastery to administer the last rites of the Church. On the back of the picture is the following quotation:—"The time of my departure is at hand. I have fought a good fight, I have finished my course, I have kept the faith: henceforth there is laid up for me a crown of righteousness, which the Lord, the Righteous Judge, shall give to me at that day."—2 Tim. iv., v. 7 and 8.



180. A MOUNTAIN WATERFALL IN SNOWDONIA.

W. MÜLLER.

Canvas 50in. H. 84in. W.

181. A STREET IN CAIRO.

J. VARLEY.

*Signed and dated 1878.**Canvas 31in. H. 21in. W.*

182. IVY LEAVES.

C. GOGIN.

*Signed and dated 1877.**Canvas 19in. H. 21in. W.*



183. A SUMMER AFTERNOON.. H. W. B. DAVIS, R.A.

Signed and dated 1873. Canvas 51in. H. 99in. W.

Exhibited in the Royal Academy in 1873.

Cattle form the favourite subjects for this artist's work, and the present picture is an exceptionally good representation of his vigorous and life-like treatment of these animals. The lazy attitude of the group on the right—some resting their heads on their companions' backs, and others playfully butting one another, while all seem desirous of experiencing the cooling effects of the quiet weedy stream that meanders through their pastures—vividly suggests the atmospherical conditions of a hot summer's day. A comparison of this picture with Cooper's fine Cattle Picture (No. 174), as showing the different way in which these artists treat cattle, is interesting.



184. SHOEING FORGE.

CHARLES FRÈRE.

*Signed and dated 1886.**Canvas 52in. H. 78in. W.*

185. ROBIN ADAIR.

ALEX. JOHNSTON.

*Canvas 45in. H. 36in. W.**Exhibited in the Royal Academy in 1864.*

What made th' assembly shine ?

Robin Adair.

What made the ball so fine ?

Robin was there.

What, when the play was o'er,

What made my heart so sore ?

Oh ! it was parting with

Robin Adair.—Burns.

186. A DONKEY SURPRISED BY A WOLF. SCHENCK.

Canvas 29in. H. 40in. W.

A donkey is tethered by its collar to a stunted tree, and a wolf has made its appearance through the trees in front of him, frightening the donkey so much that he has kicked off his pannier and is tugging hard at the rope to get free. On the extreme right, the owner of the donkey comes into view, bearing a bundle of faggots, which he has been gathering, and he will no doubt reach his donkey in time to save him from the evil intentions of the wolf.

187. THE EMIGRANTS.

DOROTHY TENNANT.

*Signed and dated 1886.**Canvas 45in. H. 30in. W.*

This artist is now Mrs. H. M. Stanley, wife of the African Explorer.

188. CAPRI GIRLS WINNOWING CORN. H. GOODALL.
Canvas 45in. H. 50in. W.

189. DEAD STAG. R. ANSDELL, R.A.
Canvas 25in. H. 43in. W.

190. THE DARGLE COUNTY. J. A. O'CONNOR.
Signed and dated 1829. Canvas 29in. H. 38in. W.

191. DRESSING FOR THE MASQUERADE. EUGENE DE BLAAS.
Canvas 30in. H. 45in. W.

192. SEA PIECE. EDWIN HAYES, R.H.A.
Signed and dated 1879. Canvas 30in. H. 50in. W.

193. SHEEP. PEYROL BONHEUR.
Canvas 26in. H. 40in. W.

194. RUSH CUTTERS. ALICE HAVERS.
Canvas 30in. H. 52in. W.

Alice Havers afterwards became Mrs. Fred. Morgan.



195. "FOR BETTER FOR WORSE."—ROB ROY AND THE BAILIE. J. WATSON NICOL.

Signed and dated 1886. Canvas 31in. H. 42in. W.

Exhibited in the Royal Academy in 1886.

This is the Scene at the Clachan of Aberfoyle where Bailie Nicol Jarvie met Rob Roy to receive from him payment of a debt.

196. NAMUR, BELGIUM. JAMES WEBB.

Signed and dated 1876-7-8. Canvas 31in. H. 51in. W.

The view is taken from the River Meuse, nearly opposite to the Fortifications of Namur.

197. THE OLD OLD STORY. F. ANDREOTTI.

Canvas 86in. H. 59in. W.

198. FLOWERS AND FRUIT. ROSE MAGNUS.

Signed and dated 1886. Canvas 21in. H. 31in. W.

199. LANDSCAPE. EMILE LAMBINET.

Signed and dated 1876. Canvas 15in. H. 27in. W.

200. THE FLOCK. C. JACQUE.

Canvas 19in. H. 28in. W.

201. MOUNTAIN PASS NEAR SUBIACO, ROMAN STATES. W. HAVELL.

Canvas 25in. H. 30in. W.

202. SHIPS AT SEA. H. KOEKKOEK.

Signed and dated 1858. Canvas 18in. H. 23in. W.

203. MORNING OF THE BATTLE OF WATERLOO. E. CROFTS, A.R.A.

Signed and dated 1876. Canvas 42in. H. 73in. W.

In the foreground of the picture are the French headquarters, where Napoleon is seated examining a chart and interrogating a peasant. Round about him are the officers of his staff, with the stand of colours and numerous soldiers in various positions, weary and mud-bespattered after their march from Quatre Bras on the previous day in rainy weather. In the distance are seen the fires and lines of the English Army. The battle was fought on June 18th, 1815.



204. VIEW OF THE THAMES, LOOKING TOWARDS ST. PAUL'S. HENRY DAWSON.

Signed and dated 1852, Canvas 50in. H. 74in. W.

The view is taken near to the site of Charing Cross, where the river takes a decided bend, so that though the river appears to be running between the buildings on the left and right of the picture they are really both on the same side of it. On the right is Hungerford Pier, the site of the present Charing Cross Station and Footbridge, and on the left of the picture is the Adelphi Pier, though both these piers are on the same side of the river. Across the river the Shot Tower stands out conspicuously. The bridge in the middle distance is Waterloo Bridge, and the one beyond it Blackfriars Bridge, with the high dome of St. Paul's in the distance. The time is early morning, and the sky is brilliantly illuminated by rays of the rising sun reflected and coloured by the clouds. The picture represents the river before the construction of the Thames embankment.

205. THE WRECK. E. DUNCAN.

Signed and dated 1849. Canvas 15in. H. 21in. W.

206. SEA PIECE. J. WILSON.

Canvas 28in. H. 38in. W.

207. HARVEST TIME. J. C. ADAMS.

Signed and dated 1879 Canvas 50in. H. 74in. W.

208. THE VALE OF TEMPE. F. DANBY, R.A.

Canvas 69in. H. 99in. W.

This is a beautiful and romantic valley in the north of Thessaly, between mounts Olympus and Ossa, through which the River Peneus winds on its course to the sea. The valley is rather less than five miles in length, and opens gradually to the east into a spacious plain. Its lovely scenery is frequently described by ancient poets, and it is also celebrated as one of the favourite haunts of Apollo. The picture represents in the foreground a Festival, with Music and Dancing, in classical style.

*Canvas 69in. H. 99in. W.
30/10/1879
Ch. H. J. C.*



219. REST.

C. N. KENNEDY.

209. LANDSCAPE, WITH CATTLE, T. CRESWICK, R.A.,
T. S. COOPER, R.A., & W. P. FRITH., R.A.

Canvas 50in. H. 74in. W.

The Landscape is painted by Creswick, and the Cattle by Cooper; Frith having introduced the Figures. The picture is signed by Creswick and Cooper.

210. MARKET CART CROSSING A RIVER.

F. R. LEE, R.A.

Signed and dated 1851 Canvas 46in. H. 62in. W.

211. VIEW ABOVE CAPUA, S. ITALY. W. L. LEITCH.

Canvas 29in. H. 43in. W.

212. COLLECTING HIS THOUGHTS. E. NICOL, A.R.A.

Signed and dated 1865. Canvas 15in. H. 20in. W.

213. A GAME AT DRAUGHTS.

T. FAED, R.A.

Panel 21in. H. 25in. W.

214. THE INTRODUCTION.

ED. ANDRÉ.

Signed and dated 1872. Canvas 19in. H. 13in. W.

215. INTERIOR OF A CHURCH.

L. HAGHE.

Signed and dated 1882. Canvas 37in. H. 28in. W.

216. SEA PIECE.

T. H. KOEKKOEK.

Canvas 23in. H. 31in. W.

217. THE END OF THE DAY.

PH. SADÉE.

Canvas 20in. H. 30in. W.

218. CATTLE IN AUVERGNE. AUGUSTE BONHEUR.

Canvas 41in. H. 57in. W.

219. REST.

C. N. KENNEDY.

Canvas 51in. H. 37in. W.

Exhibited in Grosvenor Gallery in 1889.

220. SOLOMON EAGLE.

P. F. POOLE, R.A.

Signed and dated 1843. Canvas 61in. H. 89in. W.

The very realistic incidents of the Great Plague of London in 1665, shown in the picture, are described in De Foe's "Memoirs of the Plague," where he speaks of Solomon Eagle as "an Enthusiast," who, though not infected at all, but in his head, went about denouncing of Judgment upon the City in a frightful manner, sometimes quite naked, and with a pan of burning charcoal on his head.

221. BOY UNLOADING VENETIAN MARKET BOAT.

HILDA MONTALBA.

Signed and dated 1880. Canvas 49in. H. 33in. W.

222. CATTLE RAID.

R. BEAVIS.

Signed and dated 1870. Canvas 31in. H. 45in. W.



223. JUDGE JEFFREYS BULLYING RICHARD BAXTER.

E. M. WARD, R.A.

Canvas 18in. H. 22in. W.

"Towards the end of his busy, toil-worn life, occurred that well-known scene at Guildhall, when Baxter, then an old man, appeared before the notorious Chief Justice Jeffreys, accused of advocating sedition in his writings. It was in a commentary on the New Testament that the obnoxious words occurred. The scene was a remarkable one. Never had that unrighteous judge been more violent than when he tried Baxter. He did not scruple to term the great Puritan an old rogue, an old schismatical knave, an hypocritical villain; and when the counsel for the defence alluded to Baxter's noble record, and how King Charles was willing to have conferred a bishopric upon him, if he would have consented to conform, 'Aye,' said the judge, we know that, but what ailed the old blockhead, the unthankful villain, that he would not conform? Is he wiser or better than other men? He hath been ever since the spring of the faction. I am sure he hath poisoned the world with his doctrine—a conceited, stubborn, fanatical dog!' As might have been expected in such a court, Baxter was condemned to a great fine and imprisonment, from which, however, after about two years, he was released, and his fine remitted"—*The Church of England*, by Dr Spence, Dean of Gloucester.

224. A CAPRI GIRL. P. F. POOLE, R.A.
Initialed and dated 1865. Canvas 19in. H. 14in. W.
225. GLEANERS. FRED. MORGAN.
Signed and dated 1880. Canvas 44in. H. 30in. W.
226. THE MODEL'S LUNCHEON. E. F. BREWTHALL.
Canvas 21in. H. 31in. W.



227. FOREST SCENE. C. JACQUE.
Canvas 28in. H. 40in. W.
228. LANDSCAPE. G. COLE.
Signed and dated 1873. Canvas 16in. H. 23in. W.
229. THE CRAB CATCHER. J. HENTZELL.
Canvas 13in. H. 17in. W.
230. PORTRAIT OF A LADY. G. A. STOREY, A.R.A.
Canvas 52in. H. 41in. W.
231. RUBENS AND HIS WIFE.
 COPIED BY J. VON WOHLGARTEN.
Canvas 53in. H. 42in. W.

This is a copy of the famous picture by Rubens in the Pinakothek at Munich. It represents the artist with his wife (Isabel Brandt) in the bloom of youth, sitting under the shade of a green arbour, with jasmine and honeysuckle peeping through the foliage. The original was painted about 1610, when Rubens was a fine manly looking fellow of three and thirty.

232. REMBRANDT. COPIED BY J. GUTTMANN.
Canvas 31in. H. 24in. W.
 From the original picture by Rembrandt, at Vienna.

233. REMBRANDT'S MOTHER.

COPIED BY J. GUTTMANN.

Panel 29in. H. 22in. W.

From the original picture by Rembrandt, at Vienna.

234. A BIT OF GOSSIP.

J. L. WILLIAMS.

*Initialed and dated 1873. Water Colour 11in. H. 13in. W.**Exhibited in the Royal Academy in 1873.**End of Sir Frederick T. Mappin's Gift (Nos. 155 to 234).*

235. JOHN NEWTON MAPPIN.

T. J. BARKER, 1877.

Canvas 56in. H. 38in. W.

Presented by his Nephew, J. Y. Cowlshaw, Esq.

236. CARNARVON CASTLE.

Canvas on Panel 22in. H. and 30in. W.

Presented by Rev. J. G. Chester.

237. THE RECONCILIATION OF SIR JOSHUA REYNOLDS
AND GAINSBOROUGH.

C. H. LUCY.

Signed and dated 1862. Canvas 52in. H. 77in. W.
Exhibited in the Royal Academy in 1863.

Presented by G. S. Taylor, Esq.

For some years before Gainsborough's death these two great painters were estranged, Gainsborough having been deeply offended by Reynolds toasting him, at an Academy dinner, as the first *landscape* painter of the day, and thus entirely ignoring his great position as a portrait painter, in which branch of art some rivalry existed between the two. But in 1788, when Gainsborough felt that he was dying, he sent for Sir Joshua Reynolds, and a reconciliation took place between them.

"Reynolds bends his dull ear to catch Gainsborough's failing words, and grasps his hand in friendship—the one all benevolence and tenderness, the other all forgiveness.

Gainsborough says:—'His regret at losing life is chiefly his regret at leaving his art.' And his last words were:—'We are all going to heaven and Vandyke is of the company.'"—See *Fulcher's Life of Gainsborough*.

238. BIRDS, FROM NATURE.

E. LADELL.

Canvas 18in. H. 28in. W.

Presented by Wm. Turner, Esq.

[Museum K. 11-5-75—1.]

239. HERACLITUS.

Canvas 34in. H. 29in. W.

Presented by Miss H. M. Deakin

[Museum K. 22-7-80—1A.]

Heraclitus, a philosopher of Ephesus, who flourished about B.C. 513, travelled extensively in his youth, but afterwards he became a complete recluse, and retreated to the mountains, where he lived the life of a hermit. He published a work on *Nature*, which contained his philosophical views. In the picture he is represented as weeping over the sorrows of the world.

240. LANDSCAPE, WITH CATTLE.

Canvas 14in. H. 12in. W.

Presented by Miss H. M. Deakin.

[Museum K. 22-7-80—5A.]

241. DUTCH LANDSCAPE, WITH FIGURES.

Canvas 14in. H. 12in. W.

Presented by Miss H. M. Deakin.

[Museum K. 22-7-80—12A.]

242. GRACE BEFORE MEAT, A. H. BURR.

Signed and dated 1871. Canvas 30in. H. 24in. W.

Presented by Robert W. Moore, Esq. [Museum K. 83-4.]

243. THE BRIGANDS' CAVE, MICHELE CAMMARANO.

Canvas 164in. H. 123in. W.

Presented in Memory of Samuel Hanson, Esq. [Museum K. 84.]

The scene represents a Brigand's Cave which has been entered by the Italian Military Police, but not before the robbers have made their escape, and only some women and a boy remain. The women have had their hands bound by the soldiers, and the boy is being interrogated by an officer with the evident intention of eliciting from him information as to the whereabouts of the robbers. The trap-door in the floor, partly hidden by an overturned chair and some rubbish, appears to indicate the way the robbers have escaped.

244. GIPSIES IN A SPANISH CHATEAU. F. MEORMANS.

Signed and dated 1878. Canvas 37in. H. 29in. W.

Bequeathed by Thomas Heiffor, Esq. [Museum K. 86-28.]

245. ABRAHAM ON HIS WAY TO THE SACRIFICE OF ISAAC. A. VICKERS.

Canvas 18in. H. 24in. W.

Bequeathed by Thomas Heiffor, Esq. [Museum K. 86-30.]

A small copy of the original picture (No. 31) in the National Gallery by Gaspar Dughet, called Gaspard Poussin.

246. LA SOURIS (THE MOUSE.) M. DE GARAY.

Canvas 15in. H. 19in. W.

Bequeathed by Thomas Heiffor, Esq. [Museum K. 86-29.]

Two French ladies are greatly alarmed by a mouse running across the floor.

247. TOILET AVANT LA PROMENADE. M. DE GARAY.

Canvas 11in. H. 15in. W.

Bequeathed by Thomas Heiffor, Esq. [Museum K. 86-31.]

A French lady has just completed her toilet prior to going out for a walk.

248. DUTCH COURTSHIP. H. J. BURGENS.

Panel 9in. H. 13in. W.

Bequeathed by Thomas Heiffor, Esq. [Museum K. 86-32.]

249. FALSTAFF AND MRS. FORD. GEORGE CLINT.

Canvas 29in. H. 24in. W.

Lent by the National Gallery.

The scene represents a room in Ford's house, the moment when Mrs. Page goes to hide, and Falstaff enters and finds Mrs. Ford alone.

Falstaff. "Have I caught thee, my heavenly jewel?

Why, now let me die, for I have lived long enough; this is the period of my ambition. O, this blessed hour!

Mrs. Ford. "O, sweet Sir John."

Merry Wives of Windsor.—Act iii. sc. 3.

250. LE CHAPEAU DE BRIGAND. T. UWINS, R.A.

Canvas 29in. H. 21½in. W.

Lent by the National Gallery.

A little girl who has dressed herself up during the painter's absence in a brigand's hat, a woman's jacket, and various articles of Italian costume lying about the studio.

251. LANDSCAPE, WITH CATTLE IN WATER: A SKETCH—EVENING. J. M. W. TURNER, R.A.

Painted about 1809. Panel 23½in. H. 28½in. W.

Lent by the National Gallery.

252. VAN TROMP RETURNING AFTER THE BATTLE OFF THE DOGGER BANK. J. M. W. TURNER, R.A.

Canvas 33in. H. 45in. W.

Exhibited in the Royal Academy in 1832.

Lent by the National Gallery.

253. BACCHUS AND ARIADNE. J. M. W. TURNER, R.A.

Canvas 30½in. diam.

Exhibited in the Royal Academy in 1840.

Lent by the National Gallery.

254. STUDY FOR A HEAD OF CHRIST. W. ETTY, R.A.

Panel 18¾in. H. 14½in. W.

Lent by the National Gallery.

255. THE SACKING OF BASING HOUSE.

CHARLES LANDSEER, R.A.

Canvas 39½in. H. 49½in. W.

Exhibited in the Royal Academy in 1836.

Lent by the National Gallery.

A rich apartment, with an old gentleman, a young lady, and a boy, prisoners. On the left is the body of a cavalier, Major Robinson, who was killed by Major-General Harrison. Some soldiers are pillaging and quarreling over their booty. Basing House, in Hampshire, was stormed by Cromwell's soldiers on the morning of the 8th October, 1645.

256. JOHN FOX, OF DORE, B. 1772, D. 1879.

SIR F. CHANTREY, R.A.

Canvas 24in. H. 21in. W.

Presented by Mrs. Sarah Sellars. [Museum K. 87-4.]

257. EBENEZER RHODES (Author of "PEAK SCENERY").

SIR F. CHANTREY, R.A.

Canvas 24in. H. 21in. W.

Presented by W. Mitchell Eadon, Esq. [Museum K. 87-2.]

258. RICHMOND, YORKSHIRE. E. STIRLING HOWARD,

Signed and dated 1865. Water Colour 11½in. H. 19in. W.

Presented by Mrs. Wall.

259. PONTEFRACT CHURCH IN 1810.

DR. ROWLAND HIBBARD, M.A.

Water Colour 5½in. H. 8in. W.

Presented by John Hibbard, Esq.

260. WORTLEY HALL. DR. ROWLAND HIBBARD, M.A.
Water Colour 5½ in. H. 8 in. W.
 Presented by John Hibbard, Esq.
261. MARKET VIEW IN ALGIERS. L. TESSON.
Signed and dated 1865. Water Colour 20½ in. 15½ in. W.
 Presented by R. W. Moore, Esq. [Museum K. 83.]
262. OFF CAPE CLEAR, Co. CORK. JOHN FAULKNER.
Water Colour 18 in. H. 30 in. W.
 Bequeathed by Thomas Hieffor, Esq. [Museum K. 86.]
263. "IRIS" NEWSPAPER OFFICE, HARTSHEAD, SHEFFIELD, formerly occupied by James Montgomery.
 C. T. DIXON.
Initialed and dated 1865. Water Colour 15 in. H. 10½ in. W.
 [Museum K. 86-43]
 (At High Hazels Museum.)
264. TO THE DEATH.
Artist's Proof 18½ in. H. 25½ in. W.
 Engraved by Arthur Turrell from the original picture by John Pettie in the Mappin Art Gallery, and published by Arthur Lucas, London, March, 1891. (See 58.)
265. UNDINE. W. CALDER MARSHALL, R.A.
Original Plaster Model.
 Presented by the Sculptor.
266. THE PRODIGAL SON. W. C. MARSHALL, R.A.
Original Plaster Model.
 Presented by the Sculptor.
267. RT. HON. A. J. MUNDELLA, M.P.
 SIR EDGAR A. BOEHM, R.A.
Plaster Bust.
268. SAMUEL ROBERTS, OF SHEFFIELD.
 THEO. SMITH.
Marble Bust.
269. CUPID STUNG BY A BEE. R. GLASSBY.
Marble.
270. VULCAN, M. RAGGI.
 Presented by M. Raggi.
Plaster.
 This is the original Model for the Bronze Figure on the New Town Hall.
271. SPRING-TIME, ITALY. E. DUBUFE.
Canvas 45 in. H. 56 in. W.
 Presented by the Rt. Hon. A. J. Mundella, M.P.
272. THE CRUCIFIXION. H. C. SELOUS.
Canvas 96 in. H. 166 in. W.
 Presented by his daughters, Miss Jane P. Selous, and
 Miss Emily E. Selous.

The artist has presented his subject as a whole, embracing the accessories to the greatest incident in the history of Christianity. A long ray of bright light streams from a rifted cloud, behind which the sun stands yet high, it being a little past the ninth hour of the day, and falls upon Jesus, who since the third hour had hung upon the Cross. The dense clouds, which brought "a darkness over the land" at the sixth hour, now creep off the sky.

At a short distance from the Cross is a group of women, who bend before it, and to the left of these are some of the restless population of the city, who fling stones and quarrel amongst themselves. Nearer to the front is a dense crowd of the people driven back by threats and blows from the Roman soldiery. The great sweep of the architectural background has an axis at the Cross, the walls recede behind it to the gate of the corner, and advance again to meet the Gate of Judgment, proceeding onwards to the angle of the fortifications, near which the labourers are at work upon the walls, building and repairing.

Extending along the front of the picture is a line of a hundred or more figures expressing divers incidents. Right in the centre, clothed in golden armour, and riding upon a white horse, is Herod Antipas, Governor of Judæa, ordering the crowd to be dispersed. Close to him, and towards the right hand, is the mounted Centurion, whose servant Jesus restored to life. He is commanding gentle treatment for the swooning mother of Christ, introduced near the front, attended by St. John, Mary Magdalene, Martha, and other friends. In the foreground is seen, kneeling and wringing her hands, the woman whom Christ pardoned with the words, "Go, and sin no more!" She wears a dress of yellow and purple. In front of these kneels a Nubian woman, offering water from a jar to revive the Virgin Mary. Near this group is Joseph of Arimathea, offering to a horseman money to redeem the body of the Saviour for burial in his own new tomb. In front of him is a group composed of those who have taken part in the Crucifixion itself; the soldiers, executioners, lictors, and others of that class. The first are wrangling for the garment without a seam; one holds out the dice jeeringly to another, who complains of the lot going against him, and is about to strike his taunting companion with his fist. Near these are the executioner and his assistants who bear the instruments of torture and death. One carries a ladder, nails in a basket, and a hammer; the ropes are cast about his shoulders, and there is blood upon his shirt. Close to this group, still further to the right, are two of the false witnesses, kneeling, with writing materials in their hands, as if taking notes of what goes on. A wondering crowd is gathered about Veronica, as she displays the handkerchief which Christ gave to her after passing it over His own features, when she demanded of Him some token of remembrance. Filling up the remainder of the canvas to the right is a gathering of Christ's followers, apostles, disciples, &c. Behind the first line of figures on this right hand side of the picture is the Centurion who was converted to Christianity when he "saw the earthquake and those things that were done," his comrades of the legion round about him mocking and deriding him. Going now to the left of the picture from Herod on the white horse, there are two priests disputing about the application of the Law to the case of Jesus, and further on, a false prophet, wild and imperfectly clad, haranguing the mob. Near to him are a Hebrew and an Egyptian merchant, both seated upon their camels, eagerly chaffering upon a matter of trade. In front of these a boy has taken a doll from a little girl, and therewith mimics the terrible scene that has just passed before his eyes, having crucified the toy. In the next group, extending to the extreme left, the artist has typified the parables of our Saviour, the figures representing "Lazarus and Dives," "The Prodigal Son," "The Widow who bestowed her mite," "The Labourer in the Vineyard," and a personation of "the turning water into wine" at Cana in Galilee. This completes the mass of figures filling the foreground of the picture. Behind are the buildings of Jerusalem. Of these the Gate of Benjamin between two towers is on the left, next to it a little lower down is the dome-shaped roof of Alexander's monu-

ment. The tall arcade is Herod's Amphitheatre, capable of holding 80,000 persons. The long lines of buildings with parallel walls, that stretch nearly from the Amphitheatre to where a gateway spans the street—(the gateway being the arch now styled that of Ecce Homo, where Pilate is said to have presented the scourged Saviour to the people, and the street, the Via Dolorosa, or Road of Suffering, traversed by Christ, between the Castle of Antonio and Calvary) is the Chariot and Horse race-course—the Hippodrome. A little more to the right in the distant wall of the city, is the Gate of St. Stephen, or Sheep Gate, where the first martyr underwent his sentence. The tall mass of solid stone walls, seen above the Arch of Ecce Homo, is the Tower of Antonio. The Hill that stretches behind all this, is the Mount of Olives—on its lower portion is the Garden of Gethsemane, near St. Stephen's Gate. Perched upon the levelled summit of Mount Moriah, and encircled by its cloisters, is the Temple with all its splendid towers and chambers, much as Herod the Great built it. Lower down is the grand entrance to the Temple, and the bridge below it—also the work of Herod—connecting Mount Moriah with Mount Zion, by crossing the ravine, or cleft, between them. Near this is the High Gate, or Miph-Kad, where Jeremiah was tortured. Close to the entrance of the Temple is the Armoury of David. The tower that rises up against the distant landscape, and looks down the valley, is the Tower of Ophel, built originally by Manasseh, or by Jotham. Right up this valley, a pale gleam of light falls upon the water of the Dead Sea, which, in very clear weather, although (as the crow flies) about twenty-five miles off, may be discerned through that pure atmosphere, from the high places of Jerusalem. Beyond it are the Mountains of Moab, grey in the distance. More to the right still, and lower down, is a tower, denominated by Herod the Great, its builder, the Tower of Mariamne, after his unhappy wife. Then appear the Towers of Hippicus and of Phasaëlus. The last, that nearest to Mariamne's Tower, named after Herod's brother, the former after his dear friend who was slain in war. The height of the Tower of Phasaëlus was one hundred and twenty feet. It was the tallest building in all Jerusalem, and, like its companion towers, was formed of enormous stones, so skilfully joined together that their junctures could not be seen. The gate below the Tower of Mariamne is the Corner Gate, which was one of the boundaries set by the Lord for the extent of Jerusalem within which there should be "no more utter destruction." Before the wall, and below the Tower of Phasaëlus, is the Pool of Hezekiah. Almost against the margin of the picture is the Tomb of David. Above all this mass of buildings rises the Hill of Evil Counsel; so called because here is said to have stood the country house of Caiaphas, the High Priest, wherein, tradition reports, the bargain with Judas for our Saviour's betrayal was completed.

273. EDWARD LAW.

FRANK STONE, A.R.A.

Canvas 24in. H. 20in. W.

Presented by Joseph Law, Esq., M.D.

This portrait was painted by Stone while on a brief visit to Edward Law, Sculptor, in Sheffield, who at the same time modelled a bust of Mr. Stone.

274. THE FLAG OF TRUCE.

Artist's Proof 30½in. H. 24in W.

Engraved by Arthur Turrell, from the original picture by John Pettie, R.A., in the Mappin Art Gallery, and published by Arthur Lucas, London. (See 145.)

275. PLAYMATES.

ST. GEORGE HARE.

Pastel 35in. H. 49in. W.

Presented by the Proprietors of the "Sheffield Weekly Telegraph."

276. ARIEL.

W. CALDER MARSHALL.

Plaster Figure.

Presented by H. Calder Marshall.

277. CONCEALMENT OF THE FUGITIVES BY ALICE
LISLE, AFTER THE BATTLE OF SEDGEMOOR IN
THE REIGN OF JAMES II. Original design for the
fresco in the Houses of Parliament. E. M. WARD, R.A.

*Canvas 80½in. H. 89in. W.**Exhibited in the Royal Academy in 1858.*

Presented by Sir Frederick T. Mappin, Bart., M.P.

"John Hickes, a non-conformist divine, and Richard Nelthorpe, a lawyer, who had been outlawed for his share in the Rye House Plot, had sought refuge at the house of Alice, widow of John Lisle. . . . The same womanly kindness which had led her to befriend the Royalists in their time of trouble, would not suffer her to refuse a meal and a hiding-place to the wretched men who now entreated her to protect them. She took them into her house, set meat and drink before them, and showed them where they might take rest. The next morning her dwelling was surrounded by soldiers. Strict search was made. Hickes was found concealed in the malt-house, and Nelthorpe in the chimney."—Vide Lord Macaulay's "History of England."

278. THE PROCESSION TO CALVARY—CHRIST FALL-
ING UNDER THE WEIGHT OF THE CROSS.

G. PAPPERITZ.

Signed and dated 1885. Canvas 94in. H. 163in. W.

Presented by Sir Frederick T. Mappin, Bart., M.P.

279. TO VERSAILLES! AN INCIDENT IN THE FRENCH
REVOLUTION, 1789. VAL C. PRINSEP, R.A.

*Canvas 96in. H. 143in. W.**Exhibited in the Royal Academy in 1894.*

Presented by Sir Frederick T. Mappin, Bart., M.P.

An incident of the earlier days of the French Revolution, when the women armed themselves with various implements, and set out from Paris to Versailles where the National Assembly and Court were held. The mounted gun and arms were taken from the Hotel de Ville. Carlyle thus describes the scene in his "History of the French Revolution":—"To Versailles! All women gather and go. Robust dames of the Halle, slim mantua-makers, assiduous, risen with the dawn; ancient virginity tripping to matins; the housemaid with early broom; all must go. No carriage lady, were it with never such hysterics, but must dismount in the mud roads, in her silk shoes, and walk."



Sal. Chéret

J. G. Goussier

280. LILITH LEAVING THE GARDEN OF EDEN.

W. CALDER MARSHALL, R.A.

*Plaster Figure.**Exhibited in the Royal Academy in 1889.*

Presented by H. Calder Marshall.

"Lilith, Adam's first wife, jealous of Eve, by aid of the serpent tempts her, then leaves the Garden with the serpent. She afterwards becomes the mother of the demons."—*Legend of the Rabbits.*

281. RETURNED FROM THE WARS. W. C. SYMONS.

Canvas 72in. H. 54in. W.

Presented by John Eadon, Esq.

The scene is in the Barrack room of the 1st Life Guards at Chelsea, where the men are preparing to celebrate Christmas. Some are putting up decorations, amongst which the word "Waterloo" is prominent. The group in the foreground consists of a returned wounded trooper, who, with his arm in a sling, is describing a hand-to-hand fight in which he received his wound, making with his pipe the "head guard." Other troopers are listening, one of whom has just come in from duty in Queen's Guard uniform. It is a little bit of real barrack life, as witnessed by the artist. The men are all portraits. Some of them fought at Tel-el-Kebir, which is also noted in the decorations.

282. THE FARNESE BULL

Reproduction in Bronze.

The original in the Naples Museum is hewn out of a single block of marble, and was discovered in 1547 in the Baths of Caracalla at Rome, and set up in the Palazzo Farnese, being removed to Naples in 1786. It is supposed to be the work of the brothers Apollonius and Tauriscus, of the Rhodian School, which flourished in the third Century, B.C.

It represents the two sons of Antiope, Amphion and Zethus, avenging the wrongs of their mother by binding Dirce, who had treated her with the greatest cruelty for many years, to the horns of a wild bull. Antiope in the background exhorts them to forgiveness.

Presented by Philip H. Ashberry, Esq.

283. MOORLAND CATTLE, HAGAR TOR, FOX HOUSE.

W. H. PIGOTT.

Signed. Water Colour 20in. H. 38in. W.

284. PITY! OH THE PITY.

W. OLIVER.

Signed 1883. Canvas 24in. H. 18in. W.

Bequeathed by Thomas Waterhouse, Esq., Claremont Place, Sheffield.

285. AT THE WELL.

W. OLIVER.

Signed 1885. Canvas 26in. H. 19½in. W.

Bequeathed by Thomas Waterhouse, Esq., Claremont Place, Sheffield.

286. A SPANISH LADY.

W. OLIVER.

Signed. Canvas 36in. H. 24½in. W.

Bequeathed by Thomas Waterhouse, Esq., Claremont Place, Sheffield.

287. RED RIDING HOOD.

W. OLIVER.

Signed 1886. *Canvas* 36in. H. 27½in. W.

Bequeathed by Thomas Waterhouse, Esq., Claremont Place, Sheffield.

288. CALAIS OLD PIER.

J. J. WILSON.

Signed 1850. *Canvas* 24in. H. 43½in. W.

Bequeathed by Thomas Waterhouse, Esq., Claremont Place, Sheffield.

The Etchings and Engravings numbered 289 to 321 have been presented by C. D. PETTINGER, Esq., in commemoration of the Coronation of King Edward VII.

289. STIRLING CASTLE.

Original Etching by DAVID LAW.
11in. H. 16in. W.

290. THE QUESTION.

From the Picture by MARCUS STONE, R.A.
13½in. H. 10½in. W.

Engraved in Mezzotint by NORMAN HIRST.

291. LADY SLIGO.

From the Original Painting by GEORGE ROMNEY.
14½in. H. 13½in. W. (Oval).

Engraved in Mezzotint by GERALD ROBINSON.

Exhibited at the Grosvenor Gallery, 1889.

This is a portrait of Catterina Louisa, first Marchioness of Sligo.

292. A CORNER OF OLD ENGLAND.

From the Painting by C. E. JOHNSON, R.I.
18½in. H. 27½in. W.

Etched by A. BRUNET-DEBAINES.

293. THE SWAN INN, PANGBOURNE.

Original Etching by DAVID LAW.
8in. H. 12in. W.

This subject forms one of the series by David Law of views of favourite boating resorts on the Upper Thames.

294. BRACKLINN BRIDGE.

Original Etching by DAVID LAW.
16in. H. 11in. W.

A representation of the beauty of the Highlands of Western Scotland during the Autumn.

295. THE HERO'S TARGE, GLENFINLAS.

Original Etching by DAVID LAW.
11in. H. 16in. W.

"That huge cliff, whose ample verge,
Tradition calls the hero's targe."

296. THE BRIG O'TURK.

Original Etching by DAVID LAW.

11in. H. 16in. W.

"When the Brig o'Turk was won
The headmost horseman rode alone."

297. COILANTOGLE FORD.

Original Etching by DAVID LAW.

11in. H. 16in. W.

298. THOUGHTS.

From the Painting by MARCUS STONE, R.A.

13½in. H. 10in. W.

Engraved in Mezzotint by E. GILBERT HESTER.

Exhibited in the Royal Academy in 1897.

This forms a companion to "The Question," by the same
artist, in this Gallery.

299. THE PARSON'S DAUGHTER.

From the Original Picture by GEORGE ROMNEY, R.A.,
in the National Gallery.

14½in. H. 13½in. W. (Oval).

Engraved in Mezzotint by GERALD ROBINSON.

300. IN THE VALLEY OF DESOLATION.

From the Painting by CECIL LAWSON.

14½in. H. 18½in. W.

Etched by DAVID LAW.

Cecil Lawson painted this picture for Mr. Mason's Gallery
at Bingley in the Autumn of 1880, and it was first exhibited at
the Grosvenor Gallery in the following year. It represents a
scene in the neighbourhood of Wharfedale, Yorkshire. As a
"remarque" Mr. Law has scratched a head of Cecil Lawson,
the artist.

301. THE WINDMILL.

From the Painting by JOHN LINNELL in the National Gallery.

14½in. H. 18in. W.

Etched by DAVID LAW.

302. HARROW-ON-THE-HILL.

Original Etching by DAVID LAW.

11½in. H. 18in. W.

Showing the Church, School Buildings, &c.

303. A PASSING CLOUD.

From the Painting by MARCUS STONE, R.A.

18½in. H. 29in. W.

Engraved in Mezzotint by E. GILBERT HESTER.

Exhibited in the Royal Academy in 1891.

The scene is in a garden, a lady and her lover being the subject. They have had a tiff. The lady has left her lover seated at a table in pensive mood, looking very much as if he were suffering from a fit of the sulks, while she, already repentant, walks away, half hoping that he whom she loves is following her, but no, the reconciliation will not take place yet, for temper has not yet run its full course.

304. WESTMINSTER ABBEY.

Etching by MONS. DELAUNEY.

24 $\frac{1}{4}$ in. H. 19 $\frac{1}{4}$ in. W.

305. A LITTLE FLIRT.

From the Painting by J. HAYNES WILLIAMS.

20in. H. 15 $\frac{1}{4}$ in. W.

Engraved by E. GILBERT HESTER.

Exhibited in the Royal Academy in 1891.

The scene is a ball room, or rather its vestibule, where a lively girl in a satin dress sits on a couch and laughingly teases her lover, who stands by her side in a diffident attitude looking both vexed and piqued.

306. THE PASS OF ACHRAY.

Original Etching by DAVID LAW.

11in. H. 16in. W.

"In the deep Trossachs wildest Nook."

307. THE FIRST LOVE LETTER.

From the Painting by MARCUS STONE, R.A.

17 $\frac{1}{8}$ in. H. 29 $\frac{1}{8}$ in. W.

Engraved in Mezzotint by E. GILBERT HESTER.

Exhibited in the Royal Academy in 1889.

This picture deals with one of the pleasant phases of the course of true love. The hero of the piece is absent. The young girl, however, has got her first love letter, and is reading it to a friend of whose sympathy she feels sure and on whose experience she can rely. Both are seated at a rustic round table under the shade of trees, and beyond them can be seen the terraces and walks of the garden.

308. THE LADY OF THE WOODS.

From the Painting by JOHN MACWHIRTER, R.A.

22 $\frac{1}{2}$ in. H. 15 $\frac{1}{4}$ in. W.

Engraved in line by JOHN SADDLER.

309. LORD OF THE GLEN.

From the Painting by JOHN MACWHIRTER, R.A.

22 $\frac{1}{2}$ in. H. 15 $\frac{1}{4}$ in. W.

Engraved in line by E. P. BRANDARD and ARTHUR WILLMORE.

All three engravers engaged upon them were employed in the reproduction of the works of the late J. M. W. Turner, R.A., and had the benefit of the personal guidance of this great master in the formation of their style. The original of "the Lady of the Woods," stands near Loch Katrine, Perthshire, and that of the "Lord of the Glen" in the neighbourhood of Loch Maree, Ross-shire.

310. THISBE.

From the Painting by **EDWARD LONG, R.A.**
17 $\frac{3}{4}$ in. H. 10in. W.

Engraved in line by Mons. G. BERTINOT, Membre de l'Institut de France.
Exhibited in the Royal Academy in 1884.

"An envious wall the Babylonian maid,
From Pyramus, her gentle lover, stayed,
Yet here a tiny clink none else had seen,
Sufficed to bear Love's messages between,
They kissed its stony mouth like lovers true
But neither side would let the kisses through"

Ovid Met. 4. 55 seq.

The type the painter has chosen is that of a high-born Oriental, and his sitter on this occasion was a Castemorian Princess, Her Highness the Princess Helen Rhundir Singh of Kuppoor-thalla

311. ALETHE.

Attendant of the sacred Ibis in the great temple of Isis at Memphis.

From the Painting by **EDWIN LONG, R.A.**
22in. H. 13 $\frac{3}{4}$ in. W.

Engraved by E. GILBERT HESTER.

Alethe, the beautiful young priestess beloved by Alciphron and the heroine of Moore's poem of "The Epicurean," suffered martyrdom at the hands of Orcus, High Priest of Memphis, for embracing Christianity, circa. 255 A.D.

312. A HARROW GIPSY.

From the Painting by **GEORGE ROMNEY, R.A.**
11 $\frac{1}{2}$ in. H. 9 $\frac{1}{4}$ in. W.

Engraved in Mezzotint by Miss E. E. MILNER.

The picture was exhibited in the "Old Masters" Exhibition, Royal Academy, 1894, and was not engraved before then. The picture is unfinished, but Miss Milner has mezzotinted the plate with great skill, softness and fidelity.

313. MRS. WHATMAN.

From the Painting by **GEORGE ROMNEY, R.A.**
11 $\frac{1}{2}$ in. H. 9 $\frac{1}{4}$ in. W.

Engraved in Mezzotint by Miss E. GULLAND.

314. THE ENTRANCE TO THE TROSSACHS.

Original Etching by **DAVID LAW.**
11in. H. 16in. W.

"As when the setting sun has given
Ten thousand hues to summer even."

315. A PEACEMAKER.

From the Painting by **MARCUS STONE, R.A.**
17 $\frac{1}{2}$ in. H. 29in. W.

Engraved by E. GILBERT HESTER.
Exhibited in the Royal Academy in 1886.

A couple of lovers have quarrelled, and a reconciliation is about to be effected by a young sister. The peacemaker coaxingly takes the arm of the petulant girl, and is about to lead her back to her affianced, who stands a little way off half inclined to quit the scene.

316. "HE BEARS HIS BLUSHING HONOURS THICK
UPON HIM." From the Painting by W. H. TROOD.
Etched by C. O. MURRAY. $14\frac{5}{8}$ in. H. $10\frac{3}{4}$ in. W.
An Artist proof upon Japan paper.

317. MARGARETTE.

From the Painting by SIR THOMAS LAWRENCE, P.R.A.
 $22\frac{3}{4}$ in. H. $17\frac{3}{4}$ in. W.
Engraved in Mezzotint by E. GILBERT HESTER.

318. A WELCOME FOOTSTEP.

From the Painting by MARCUS STONE, R.A.
 25 in. H. $14\frac{1}{2}$ in. W.
Engraved in Mezzotint by E. GILBERT HESTER.
Exhibited in the Royal Academy in 1898.
The original of this painting is in the possession of Mr. James
Murray, D.L., Glenburnie Park, Aberdeen.

319. BEATRICE. From the Painting by W. E. MILLER.
 $19\frac{3}{4}$ in. H. $16\frac{3}{4}$ in. W.
Engraved in Mezzotint by Mrs. M. CORMACK.
Exhibited in the Royal Academy.

"Such eyes were in her head
And such grace and power."

320. THE LITTLE FORTUNE TELLER.

From the Painting by SIR JOSHUA REYNOLDS, P.R.A.
 $22\frac{1}{2}$ in. H. 17 in. W.
Engraved in Mezzotint by R. S. CLOUSTON.

The picture was painted in 1784, and is now the property of
Sir Charles Tennant.

321. THE PASS OF BEAL-NAM-BO.

Original Etching by DAVID LAW.
 11 in. H. 16 in. W.

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Born at Liverpool in 1815; was elected A.R.A. in 1861, and R.A. in 1875. He died in 1875. Ansdell's name as an artist is entirely associated with the delineation of animals and incidents of a sportsman's life, many of his pictures being well-known by engravings. He first exhibited in the Royal Academy in 1840.	
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Born 1817; died May 24, 1896; elected R.A. in 1872. His pictures chiefly relate to Historical and Scriptural subjects. He was one of the artists selected to decorate the Houses of Parliament, and painted two Frescoes in the Upper Waiting Hall.	
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Born in Vienna, July 6, 1834, where he received his early education. He studied also in Italy and Paris, but settled in England in 1862, where he was soon recognised as a sculptor of great ability. He executed various commissions for the Queen, and many public statues in England and India. He was elected A.R.A. in 1878, and R.A. in 1882. He died suddenly in his studio Dec. 12, 1890.	
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Born at Bordeaux, March 22, 1822, and died May 26, 1899. Was unrivalled amongst her own sex for her delineation of the various forms of animal life. She dressed in male attire, and visited horse fairs and other places, where she could study the various forms and actions of animals, many of which she kept alive in close contiguity to her studio.	
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Born near Norwich in 1836, but went to the United States when three years of age, and remained there until 1860. One of his earliest pictures exhibited in England related to the same subject as the one in this Gallery. He was elected A.R.A. in 1879.	
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Son of a seaman of Whitby, Yorkshire, where he was born at the close of the last century. At a very early age he was sent to sea, and soon displayed his talent for art by making sketches of shipping for the gratification of the seamen. Afterwards coming to London, he achieved considerable fame as an excellent painter of shipping. He died in 1840.	
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Born at Norton, near Sheffield, April 7, 1781. At the age of 16 he was apprenticed to Ramsey, carver, of Sheffield, for seven years, and soon displayed considerable talent by drawing portraits and landscapes in pencil. In 1802 he made a composition with Ramsay for the remaining period of his articles, and set up as a portrait painter, having his studio at 24, Paradise Square. About this time he also commenced studying at the Royal Academy, and had a studio in London. After 1804 he devoted himself almost exclusively to sculpture. His first picture was exhibited in the Royal Academy in 1804; and the first bust which he executed in marble was that of the Rev. J. Wilkinson, now in the Sheffield Parish Church. His professional visits to Sheffield ceased about 1808, and he afterwards resided in London, visiting Paris in 1814, and Italy in 1819. He was elected A.R.A. in 1815, and R.A. in 1818, and died suddenly Nov. 25, 1842. He left the bulk of his property to the Royal Academy to found the fund known as the Chantrey Bequest, with the view of establishing a national collection by the purchase of the most valuable works in sculpture and painting by artists of any nation residing in Great Britain.	
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Born in London, April 12, 1770, he commenced his artistic career as a miniature painter, with which he afterwards combined mezzo-tint engraving, and was employed to execute several prints for Sir Thomas Lawrence. His engraving of Harlow's painting of the "Kemble Family" secured him a large connection among theatrical characters, and having succeeded in adding oil painting to his other attainments, he executed numerous portraits of theatrical celebrities, as well as a valuable series of dramatic pictures. He was elected A.R.A. in 1821, and died in 1854, at the age of 85.	
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Born in Suffolk in 1776, he early evinced a taste for landscape painting, a branch of art to which he exclusively devoted himself. He is described by C. R. Leslie, R.A., as the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes. He was elected R.A. in 1829, and died in London, March 30, 1837.	

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 Born in Birmingham in 1783, he began his career as a colour-grinder to the Birmingham Theatre, and was promoted to the post of a scene painter. He removed to London in 1803, and in 1805 paid his first visit to Wales, which was afterwards the favourite scene of his labours. Late in life he began to practice oil painting, but his fame chiefly rests upon his water-colour drawings. Many of his best pictures were rejected when sent to the exhibitions, and it was only shortly before his death that his genius was recognised. He died in 1859.
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 Born in London in 1811, he became, at an early age, the pupil and assistant of his father, who was well-known as an engraver of Turner's pictures. He exhibited for the first time in the Royal Academy in 1835, was elected A.R.A. in 1851, and R.A. in 1863; the chief subjects for his brush being sea pieces and fishing craft. He died Jan. 4, 1880.
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 Born at Canterbury in 1803, he early attracted attention by his delineation of cattle. He took high rank as an animal painter. He was elected A.R.A. in 1845, and R.A. in 1867, and died February 7, 1902.
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 Born at Sheffield in 1811, he became a thoroughly national and popular landscape painter, his favourite subjects being the wooded glens, tranquil rivers, and sunny pastures of his native land. He was elected A.R.A. in 1842, and R.A. in 1851. The diplomas given to him by the Academy on these occasions are now in the Sheffield Museum. He died in 1869.
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 Born in 1793, he studied landscape painting, and first exhibited in the Royal Academy in 1824, being elected A.R.A. in 1825. He died in 1861.
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 Born at Hull in 1811, he began life as a twist-hand in a Nottingham lace factory. He adopted art as a profession in 1835, but for a long time he met with scant encouragement from the public. In 1844 he removed to Liverpool, where he remained for five years, and then took up his residence in London. He died in 1878.
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Born at Nottingham in 1843, and died in 1895. He received no regular art training, but early developed a sincere appreciation of the motion and moods of the sea, ultimately developing into a very powerful painter of sea effects.	
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Born at York, March 10, 1787, where he died on the 13th of November, 1849. He was first apprenticed to a letterpress printer at Hull, with whom he served seven years, a servitude which dragged on wearily in the latter part of the time, owing to his strong desire to be a painter. In 1806, he removed to London, and for a year was a pupil of Sir Thomas Lawrence. He was elected A.R.A. in 1824, and R.A. in 1828.	
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Born 1826, elected A.R.A. in 1859, and R.A. in 1864. His subjects are generally chosen from homely incidents of Scottish life. He died August 17, 1900.	
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Born in 1787, he became distinguished as a water-colour painter of landscapes and sea-pieces, though he also painted in oils. He was, for some time, President of the Society of Painters in Water Colours, and died at Brighton, March 3, 1855.	
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Born in 1819, near Paris and resided nearly all his life at Écouen, a quiet village about eight miles from the French capital. Frère has painted the history of the child life of his time from babyhood upwards. He obtained medals at the Salons of 1851, 1852, 1855, and was decorated with the Legion d'Honneur. He died on May 20, 1886.	
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HORSLEY, JOHN CALLCOTT, R.A. 166 Born in London in 1817; elected R.A. in 1864. Son of William Horsley, the musician, and grandson of Sir Augustus Callcott, the eminent painter.	
HORSLEY, WALTER C. 164 Born in 1855, and entered the Royal Academy Schools in 1873. Son of J. C. Horsley, R.A.	
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JOHNSON, HARRY 88 Elected Associate Institute Painters in Water-Colours, 1868; Full member, 1870, died 1884.	
JOHNSON, C. E. 119 A landscape painter. Born 1836.	
JOHNSTON, ALEX. 111, 185 Died March, 1891.	
KENNEDY, C. A.	219
KOEKKOEK, B. C.	50
KOEKKOEK, B. K.	137
KOEKKOEK, H.	202, 216
KOEKKOEK, M. A.	106
LADELL, E.	238
LAMBINET, EMILE	199
LANDSEER, CHARLES, R.A. 255 Elder brother of Sir Edwin Landseer. Born in 1799, and received his earliest instruction in art from his father, John Landseer, A.R.A. He subsequently became one of Haydon's pupils, and entered the schools of the Royal Academy as a student in 1816. Was elected A.R.A. in 1842, and R.A. in 1845. He died on the 22nd of July, 1879.	
LANDSEER, SIR EDWIN HENRY, R.A. 4, 30, 125 Born in London on March 7, 1802. he received his early art training from his father, and soon showed evidence of remarkable genius. At the age of 13 he obtained a medal from the Society of Arts for a drawing of a mastiff, and in	

his sixteenth year he exhibited the "Portrait of a Dog," at the Royal Academy. He established an unrivalled reputation as a painter of animals, especially dogs, and his pictures have been so numerous engraved as to be familiar to everybody. Sir Edwin was awarded the large gold medal at the Paris Universal Exhibition of 1855, and the medal for Fine Arts at the Vienna Exhibition of 1873. Was elected R.A. in 1830, and received the honour of knighthood in 1850. He died in 1873, and was interred in St. Paul's Cathedral.

LAW, DAVID ... 289, 293, 294, 295, 296, 297, 300, 301, 302, 306, 314, 321

LEADER, BENJAMIN WILLIAM, A.R.A. ... 16
Born in 1831; elected A.R.A. in 1883.

LEE, FREDERICK RICHARD, R.A. ... 156, 210
Born in 1799, and entered the army at a very early age, but after serving a campaign in the Netherlands, retired from the service, and began as a landscape painter. He was elected R.A. in 1838, and died at the Cape of Good Hope in 1879.

LEEMPULLEN, CORNELIUS VAN ... 20

LEITCH, W. L. ... 211
Vice President of the Institute of Painters in Water-Colours, born at Glasgow, in 1804; died April 25, 1883.

LINNELL, JAMES T. ... 86

LINNELL JOHN ... 55, 61
Born in 1792. Was pre-eminently a colourist, and his pictures are generally characterised by warm and glowing atmospherical effects. He first exhibited at the Royal Academy in 1807, and although his works are highly esteemed, he never attained academic rank. His last picture in the Royal Academy was exhibited a year or two before his death, which occurred in January, 1882, in his 90th year. His two sons, William and James T., are both well-known artists, and their style much resembles their father's in composition and colour.

LINNELL, WILLIAM ... 13, 67, 140

LUCAS, ARTHUR ... 264, 274

LUCY, C. H. ... 237

LUTZENS ... 87, 89

MACLISE, DANIEL, R.A. ... 155
Born at Cork in 1811. Was an able painter of subjects of poetic and historical incident. He came to London at an early age, and entering the schools of the Royal Academy in 1828, he was elected A.R.A. in 1835, and R.A. in 1840. He died in 1870.

MADLINER, W. J. ... 95

MAGNUS, ROSE ... 198

MARSHALL, WILLIAM CALDER, R.A. ... 265, 266, 276, 280
Sculptor. Born at Edinburgh in 1813. Studied in London under Chantrey and Bailey; was elected A.R.S.A. in 1842, A.R.A. in 1844, and R.A. in 1852. Died in 1894.

MAUVE, A. ... 83

McCALLAM, F. ... 126

MILLAIS, SIR JOHN EVERETT, Bart. ... 121
Born at Southampton in 1829. At the age of ten he won the first medal of the Society of Arts, and in the following year became a student at the Royal Academy. Elected A.R.A. in 1858, and R.A. in 1863. He succeeded Lord Leighton as President of the Royal Academy in 1896, and died on August 13 of the same year.

MILNER, Miss E. E. ... 312

MONTALBA, HILDA ... 221

MORGAN, FRED ... 225

- MORLAND, GEORGE ... 33
Born in London in 1763, was the son of an artist and a student of the Royal Academy. In early life he practised landscape painting chiefly, but afterwards confined himself mainly to subjects taken from country life, in which domestic animals form the principal feature. He died in 1804.
- MUCKLEY, W. J. ... 115
- MÜLLER, JOHN WILLIAM ... 1, 47, 49, 65, 70, 77, 170, 180
Born at Bristol in 1812, he received his first instruction in art under J. B. Pyne, and during his short life executed a large number of pictures, both in oils and water-colours. He first exhibited in the Royal Academy in 1833. After his death, the sale of his pictures, finished and unfinished, excited a keen competition. He died September 8, 1845.
- MUNTH, L. ... 103
- MURRAY, C. O. ... 316
- MÜSEN, F. ... 116
- NASMYTH, PETER (COMMONLY CALLED PATRICK) ... 39, 150
Born in 1786, son of Alexander Nasmyth (also an excellent landscape and portrait painter). He worked with his left hand, owing to an injury to his right, and his homely rural landscapes are painted with great fidelity and attention to detail. He died in 1831.
- NICOL, ERSKINE, A.R.A. ... 8, 14, 52, 212
Born at Leith in 1825. When about twenty he went to Dublin, where he remained for four years, and acquired that intimate acquaintance with Irish life and character so humourously and faithfully portrayed in many of his pictures. He was elected A.R.A. in 1866.
- NICOL, J. WATSON ... 195
- NIEMANN, EDMUND JOHN ... 23, 69, 148, 163
Born at Islington in 1813, was engaged at "Lloyd's" in the early part of his life, but relinquished business in 1839, to adopt art as a profession, and became an eminent landscape painter. He died in 1876, and during the last few years of his life suffered from failing health, which shewed its effects in his later pictures.
- O'CONNOR, J. A. ... 36, 190
- OLIVER, W. ... 364, 385, 386, 387
- O'NEILL, G. B. ... 127
- ORCHARDSON, WILLIAM QUILTER, R.A. ... 85
Born at Edinburgh in 1838. He first exhibited in the Royal Academy in 1863, but prior to that date had frequently exhibited at the Royal Scottish Academy. Was elected A.R.A. in 1868, and R.A. in 1877.
- PALING, J. T. ... 176
- PAPPERITZ, G. ... 278
- PERCY, S. R. ... 165
- PETTIE, JOHN, R.A., H.R.S.A. ... 58, 61, 66, 75, 84, 107, 142, 145, 147
Born at Edinburgh in 1839, and exhibited his first picture at the Royal Academy in 1857, was elected A.R.A. in 1867, and R.A. in 1873. He died in 1893. Eight pictures by him in this Gallery were exhibited in the Winter Exhibition of the Royal Academy in 1894.
- PHILLIP, JOHN, R.A. ... 72, 80, 81, 99, 114
Born at Aberdeen in 1817, and became a student of the Royal Academy in 1837. In consequence of severe illness he went to Spain in 1851, and resided there for five years, this event materially changing the character of his work, which became much richer and stronger in colour and modelling. He was elected R.A. in 1859, and died in 1867.
- PIGOTT, W. H. ... 283

- POOLE, PAUL FALCONER, R.A. ... 220, 224
 Born at Bristol in 1810 he was a self-taught genius, devoting himself entirely to the study of art. He first exhibited in 1837, but it was not until 1843, when he exhibited "Solomon Eagle's Exhortation to Repentance during the Great Plague of London," now in this Gallery, that he attracted general attention, and took rank as a painter of subjects of high imaginative quality. He was elected R.A. in 1860, and died in 1879.
- PRINSEP, VALENTINE CAMERON, R.A. ... 51, 279
 Born in 1836, was elected A.R.A. in 1879, and R.A. in 1894.
- PYNE, JAMES BAKER ... 73
 Born at Bristol, December, 1800, was first articled to an attorney, but abandoned the law for painting. In 1839 he became a member of the Society of British Artists, and afterwards its vice-president. He painted landscapes, chiefly river and lake subjects, and his pictures are esteemed for their delicate aerial perspective. He died July 29, 1870.
- RAGGI, M. ... 270
- RHODES, M. ... 133
- ROBERTS, DAVID, R.A. ... 5, 11
 Born near Edinburgh in 1796, he commenced his career as a decorative painter, and was for several years scene painter at Drury Lane and Covent Garden Theatres, London. He sent his first picture to the Royal Academy in 1826; was elected A.R.A. in 1839, and R.A. in 1841. The subjects for his art were chiefly interesting and notable buildings, and the two pictures in this Gallery were the result of a visit to Italy, a country he saw for the first time in 1851. He died in London, November 26, 1854.
- ROBERTSON, H.R. ... 112
- ROBINSON, GERALD ... 291, 299
- ROEGGE, W. ... 141
- SADDLER, JOHN ... 308
- SADÉE, PH. ... 123, 217
- SCHENCK ... 186
- SCHOLDERER, OTTO ... 173
- SCHREYER, A. ... 27
- SELOUS, H. C. ... 272
 Fresco painter. Died September 24, 1890, aged 88.
- SMITH, THEOPHILUS ... 268
 Native of Sheffield.
- SOLOMON, A. ... 37
- STANFIELD, WILLIAM CLARKSON, R.A. ... 98, 110
 Born at Sunderland in 1794, and brought up to the sea, where he passed many years of his life, and gained that nautical knowledge which distinguishes his marine work. After relinquishing a seafaring life, he became, for a time, scene painter at Drury Lane Theatre. He first exhibited at the Royal Academy in 1829, was elected A.R.A. in 1832, and R.A. in 1835. He died at Hampstead, May 18, 1867.
- STARK, JAMES ... 28
 Born at Norwich in 1794, was for some years a pupil of John Crome, and afterwards a student at the Royal Academy. His subjects were woodland, river, and coast scenes, many of which were exhibited at the Royal Academy and British Institution, where in 1818 he won a premium of £50. He died in London, March 24, 1859.

- STONE, FRANK, A.R.A. ... 273
 Born in Manchester, August 22, 1800; died in London, November 18, 1859. He was a self-taught painter, first in water-colours, then in oils, his first picture being exhibited at the Academy in 1837. He was elected A.R.A. in 1851.
- STONE, MARCUS, R.A. ... 25
 Born in 1840, son of Frank Stone, A.R.A. Exhibited his first picture at the Royal Academy when only 17. Was elected A.R.A. in 1877, and R.A. in 1887. Of late years he has chiefly painted subjects of a sentimental character.
- STOREY, GEORGE AUGUSTUS, A.R.A. ... 40, 230
 Born in 1834, and exhibited his first picture at the Royal Academy in 1852, was elected A.R.A. in 1876.
- SWINSTEAD, GEORGE HILLYARD ... 6
- SYER, JOHN ... 10, 167
 Born at Bristol in 1815, was an able landscape painter. He died in 1885 at Exeter.
- SYMONS, W. C. ... 179, 281
- TENKATE, HERMAN ... 159
- TENNANT, DOROTHY (Mrs. H. M. STANLEY) ... 187
- TESSON, L. ... 261
- TONGE, ROBERT ... 21, 71, 79
- TOPHAM, F. W. ... 48
 Born at Leeds in 1808, and died in 1877. He was a member of the Society of Painters in Water Colours.
- TURNER, JOSEPH MALLORD WILLIAM, R.A. ... 7, 42, 251, 252, 253
 Born in London on the 23rd of April, 1775, he became a student at the Royal Academy in 1789, and exhibited a picture at the Academy in the following year. In the early part of his career, he explored nearly the whole of England in search of subjects for his drawings, and devoted considerable attention to the subject of landscape composition: his well-known *Liber Studiorum* being intended as an illustration of this branch of art. He first visited Italy in 1819, and from that time dates the commencement of his bolder use of colour. He was elected A.R.A. in 1799, and R.A. in 1802. He died at Chelsea, December 19, 1851, and bequeathed all the pictures in his possession at death to the nation.
- TURRELL, ARTHUR ... 264, 274
- UWINS, THOMAS, R.A. ... 250
 Born in London, February 25, 1782, placed originally with an engraver, he soon gave up the study of the engraver's art for that of the painter. He became a student of the Royal Academy, beginning his career as a water-colour painter and illustrator of books, but after 1814 he also painted in oil colours. He resided for some years in Italy, from which country he obtained many of the subjects for his pictures. Was elected A.R.A. in 1833; R.A. in 1839; and died at Staines, August 25th, 1857.
- VARLEY, J. ... 181
- VICKERS, A. ... 97, 241
- VINCENT, GEORGE ... 82
 Born at Norwich in 1796, was a pupil of John Crome. He first exhibited in the Royal Academy in 1814, and became recognised as an able landscape and marine painter. His death is supposed to have occurred in 1832.
- VURAM, J. ... 3, 96, 152
- WAAGEN ... 154

WARD, EDWARD MATTHEW, R.A. ... 117, 223, 277

Born at Pinlicko in 1816. Under the advice of Sir David Wilkie, he became a student of the Royal Academy in 1835, having, in the previous year, exhibited his first picture. He also studied in Rome and Munich. In 1852 he received a commission to paint eight historical pictures for the corridor of the House of Commons. Was elected A.R.A. in 1844; R.A. in 1855; and he died on the 15th of January, 1879.

WEBB, JAMES ... 143, 196

WILLIAMS, J. L. ... 234

WILLMORE, A. ... 309

WILSON, JOCK ... 206

WILSON, J. J. ... 145, 288

WOHLGARTEN, JOSEPH VON ... 231

YEAMES, WILLIAM FREDERICK, R.A. ... 120

Born at Tanganrog, South Russia, in 1835, he became a painter of romantic and dramatic interest. His first picture was exhibited at the Academy in 1859. He was elected A.R.A. in 1866, and R.A. in 1878.

ZIMMERMANN, E. ... 29





